

SIXTY CENTS

SCHOOL ARTS



INK AND COLORED PENCIL DRAWING
BY JIM MARCHAND OF UNION HIGH
SCHOOL AT ESCONDIDO, CALIFORNIA

OCTOBER 1955 / ART ACTIVITIES FOR THE OLDER CHILD

The Better the Tools the Better the Teacher



CRAYOLA®... ARTISTA® Water Colors... ARTISTA® Tempera
... GENIE® HANDIPAINT ... ARTISTA® Powder Paint
... CLAYOLA® Modeling Clay ... SHAW® Finger-Paint
... AN-DU-SEPTIC Chalk ... all Gold Medal Art
Products produce superior work because they
are superior products. Laboratory-tested.
Studio-tested. Time-tested. Classroom-tested.

BINNEY & SMITH INC.

380 Madison Ave., New York 17, N. Y.

Cover drawing by Jim Marchand, student of Escondido Union High School, Escondido, California. From the Here's How feature by Evelyn Surface. See page 30.

Editor

D. KENNETH WINEBRENNER, Professor of Art
State University College for Teachers at Buffalo

KATHLEEN C. MOYNIHAN, Editorial Secretary

Send all editorial mail to 400 Woodland Drive, Buffalo 23, New York

Send all business mail to Printers Building, Worcester 8, Massachusetts

Advisory Editors

MANUEL BARKAN, Head, Art Education
The Ohio State University, Columbus, Ohio

ALICE BAUMGARNER, Director of Art Education
State of New Hampshire, Concord, New Hampshire

FELICIA BEVERLEY, Supervisor of Art Education
New Castle County, Wilmington, Delaware

HOWARD CONANT, Head, Department of Art Education
New York University, New York

VICTOR D'AMICO, Director, Department of Education
Museum of Modern Art, New York City

ITALO L. DE FRANCESCO, Director of Art Education
State Teachers College, Kutztown, Pennsylvania

HOWARD DIERLAM, Supervisor of Art
City of Toronto, Ontario, Canada

C. D. GAITSKELL, Director of Art
Province of Ontario, Toronto, Canada

ROBERT D. GOLDMAN, Head, Fine and Industrial Arts
Abraham Lincoln High School, Philadelphia, Pennsylvania

ROBERT IGLEHART, Head, College of Architecture and Design
University of Michigan, Ann Arbor, Michigan

MERVIN JULES, Resident Artist and Associate Professor
Smith College, Northampton, Massachusetts

TOBY K. KURZBAND, Chairman, Department of Art
Christopher Columbus High School, New York City

ALEXANDER MASLEY, Head, Department of Art Education
The University of New Mexico, Albuquerque, New Mexico

EDWARD MATTEL, Professor of Art Education
Pennsylvania State College, State College, Pennsylvania

MARY ADELINE MCKIBBIN, Director of Art
City of Pittsburgh, Pennsylvania

EUGENIA C. NOWLIN, Technical Adviser for Crafts, Special Services
Adjutant General's Office, Dept. of the Army, Washington, D.C.

JOHN W. OLSEN, Professor of Art
Long Beach State College, Long Beach, California

ARNE W. RANDALL, Chairman, Art Department
Texas Technological College, Lubbock, Texas

RUTH REEVES, Artist, Designer, Teacher
434 Lafayette Street, New York City

LEAFY TERWILLIGER, Supervisor of Art
Elementary Schools, Porterville, California

EDWIN ZIEGFELD, Head, Fine and Industrial Arts
Teachers College, Columbia University, New York City

Business Department

PAUL GOWARD, Business Manager

WILLIAM B. JENNISON, Advertising Manager

INEZ F. DAVIS, Subscription Manager

Advertising Representatives

Midwestern: Dwight Early and Sons, 100 N. LaSalle Street,
Chicago 2, Illinois. Phone CEntrol 6-2184

Pacific Coast: Justin Hannan, 4068 Crenshaw Boulevard,
Los Angeles 8, California. Phone AXminster 2-9501

ARTICLES INDEXED IN READERS GUIDE TO PERIODICAL LITERATURE AND EDUCATION INDEX. MICROFILM COPIES AVAILABLE FROM UNIVERSITY MICROFILMS, ANN ARBOR, MICHIGAN. MEMBER, EDUCATIONAL PRESS ASSOCIATION OF AMERICA. MEMBER, AUDIT BUREAU OF CIRCULATIONS.

SCHOOL ARTS

the art education magazine

VOLUME 55, NUMBER 2

OCTOBER 1955

Art Activities for the Older Child

SPECIAL ARTICLES

- 5 Playful Paper Constructions, by Mary Jane Di Lorenzo
- 7 Paper Figures Made of Rolls, by Arthur Smith, Jr.
- 8 More on Rolls, by William H. Schmidt
- 10 Design with the Zigzag Fold, by John French
- 13 Constructing Paper Vehicles, by John Lembach
- 15 Creating with Plastics, by Joseph Bragdon
- 19 Visual Aids with Your Box Camera, by Kay Burkit Miles
- 23 Growth of Art in McHenry County, by Ruth A. Mead
- 27 Big Paintings, Little Patients, by Catherine Eisaman

HERE'S HOW

- 30 Drawing Weeds in the High School, by Evelyn Surface
- 31 Glazing Pottery, by George Barford
- 34 Discovering Texture, by Jessie Todd
- 34 Making Paper Birds, by Anna Dunser
- 35 Making Dolls of Newspaper, by Elizabeth Walton

REGULAR FEATURES

- 2 Using this Issue
- 2 News Digest
- 36 Items of Interest
- 45 Letters to the Editor
- 47 Beginning Teacher, by Julia Schwartz
- 48 Art Films, by Thomas Larkin
- 49 New Teaching Aids, by Jack Bookbinder and Editor
- 50 Advertisers' Index
- 51 Questions You Ask, by Alice A. D. Baumgarner
- 52 Editorial, Jimmy Just Won't Conform

Copyright 1955 by The Davis Press, Inc. All rights reserved. The title School Arts is registered in U. S. Patent Office. Published monthly ten times a year, September through June. Publishing, business, advertising and subscription offices: Printers Building, Worcester 8, Massachusetts. Editorial office: 400 Woodland Drive, Buffalo 23, New York. Entered as second-class matter August 1, 1917, at the Post Office at Worcester, Massachusetts, under the Act of March 3, 1879. Subscription rates: United States, \$5.00 a year. Foreign, \$6.00. In Canada, \$5.00 through Wm. Dawson Subscription Service Limited, 587 Mount Pleasant Road, Toronto 12, Ontario, Canada. Copies of back issues one year old or more, when available, 75 cents each. School Arts will not knowingly insert advertisements from other than reliable firms, nor will it willingly publish either articles or advertisements which advocate procedures contrary to generally accepted principles of art education. Manuscripts and illustrations dealing with creative art activities are welcome at all times and should be addressed to the Editorial Office. Whenever possible, sharp glossy photographs of original art work should be sent instead of the actual objects, except where the work is small and two-dimensional. Manuscripts should be typed, double spaced, and range from 250 to 1000 words. Although every precaution is taken to safeguard material submitted, the publishers cannot be responsible for loss or injury. Remuneration is based on the educational value of the material. A folder with suggestions for writers may be obtained from the Editorial Office in Buffalo.

using this issue

This issue of School Arts, featuring Art Activities for the Older Child, has many suggestions for creative activities which appeal to older pupils. Very young children will be able to work in the same materials, at their own level, of course. Adults, too, can adapt much to their own interests.

Children of all ages enjoy three-dimensional work in paper. A student teacher shows us some of the imaginative work done by her students on page 5. Arthur Smith, Jr., page 7, gives us a little different approach to the same subject, as does William H. Schmidt, page 8. On page 10, John French takes a simple type of paper fold, the zigzag fold, and shows us how it can be used in design. Few of us would imagine that a simple fold like this could have so many uses. On page 13, John Lembach shows how two simple paper folds can be adapted to making paper vehicles that appeal to children.

Both older students and adults will enjoy the article on creating with plastics, page 15. Joseph Bragdon describes a simple method of imbedding design materials between layers of plastic sheet, a simple approach that is far better than the non-creative method of merely slicing off Scotty dogs and other shapes that have been precast in bars. One of our outstanding teachers of photography, Kay Burkit Miles, tells us how the simple box camera can be used to create your own record of class projects, and at the same time prepare teaching aids that will always be on hand when you need them, page 19. Ruth Appeldoorn Mead, an art supervisor in a typical community, describes her experience in dealing with classroom teachers and gives us the benefit of twenty-five years' experience in dealing with problems that face the art supervisor, page 23. Classroom teachers who read this article will understand more clearly the attitude of the supervisor. Art education students and new art teachers will find this a good statement of the typical situation that faces the art supervisor. There is nothing sensational or even unusual about it. Problems faced are real, everyday ones.

The Here's How section includes, page 30, an explanation of how the cover drawing was made. On page 31, George Barford continues his series on clay with a discussion of glazing pottery. Actually, this issue is full of Here's How features. Julia Schwartz, page 47, discusses the perplexing question of maintaining "order" in the art class. Thomas Larkin tells us about art films on page 48. The excellent art sections in two encyclopedias are reviewed on page 49. Alice Baumgarner tells principals how they can help the art program on page 51. And, of course, we hope you read the editorial.

NEWS DIGEST

House Beautiful Article The September issue of House Beautiful contains an excellent article, Children and Art, by Joseph A. Barry, editorial director. Because the article is so professionally sound, and surprisingly so in view of the usual articles on child art in the popular magazines, School Arts will reprint the article next month.

Toni Hughes Has New Book How to Make Shapes in Space has just been released by E. P. Dutton and will be reviewed soon. The author, Toni Hughes, wrote the excellent article on Art and the Seeing Eye, which appeared in the February 1955 issue of School Arts.

B. J. Rooney is Promoted Bernard J. Rooney, until recently art director in the Buffalo schools, has been advanced to the position of assistant superintendent in charge of school planning. Pending a civil service examination his art duties will be handled by staff members.

Leafy Terwilliger Moves Advisory Editor Leafy Terwilliger left Porterville to become art consultant for Fresno County, California, with the opening of the new school year. Best wishes on the new job.

Mestrovic at Notre Dame Sculptor Ivan Mestrovic joined the faculty of the University of Notre Dame this fall. A new building to provide studios for Mestrovic and his students is under construction. This renowned sculptor and painter is 72. Will those educational institutions which think that a man is old at 45 please take note?

Changes in Museum Personnel Gordon Smith left Manchester, New Hampshire to become director of the Albright Art Gallery in Buffalo last month. He succeeds Edgar Schenck, new director of Brooklyn Museum. Katherine Neilson, formerly curator of education at the museum of the Rhode Island School of Design, is the new education director of the Wadsworth Atheneum, Hartford, Connecticut. Congratulations to all.

Exhibition in Article Form The exhibition, Developing Creativeness in Children, which caused so much favorable comment at the meeting of the Committee on Art Education, is being revised as a pictorial article due to many requests and will appear in School Arts soon.

Scheduled for November Issue In addition to the featured articles on painting at various ages, the November issue of School Arts will include an excellent article on the arts and crafts in the Bantu Schools of Natal, South Africa. Ruth Reeves, one of America's leading women artists, and craftsmen, discusses the place of crafts in the art program.

Summer Meeting of N.A.E.A. About 125 members of the National Art Education Association attended the art meeting at the National Education Association convention, Chicago, in July. Paul J. Misner, superintendent of schools at Glencoe, Illinois, and president elect of the American Association of School Administrators addressed art teachers.

Left, speaker Paul J. Misner with Marion Senechal, art supervisor from Rumford, Maine. Right, Dr. Michael F. Andrews, new Syracuse professor.



Simplest screen-printing set ever developed!

GENIE®

Ready-to-Use Paint Kit

Even a child can make beautiful screen prints!

Developed in response to the demand for a fool-proof, easy-to-use, quick-results screen-printing set. Anyone interested in learning the fundamentals of screen printing will find the GENIE Kit interesting, satisfying and productive.

- No tacking, taping or stretching . . . the printing frame is easy as pie to use.
- No fuss or muss . . . brilliant paints are neatly applied from smart plastic tubes.
- Washes easily from hands and clothes with soap and water.
- Quick results . . . makes dozens of prints in a half-hour.
- Long-lasting . . . screen can be used over and over.

And it's a "combination kit"—may be used for both screen-printing and finger painting. Best of all, the GENIE Kit practically pays for itself! You'll save many times the purchase price in the greeting cards, invitations, announcements and other prints you make.



Each kit contains:

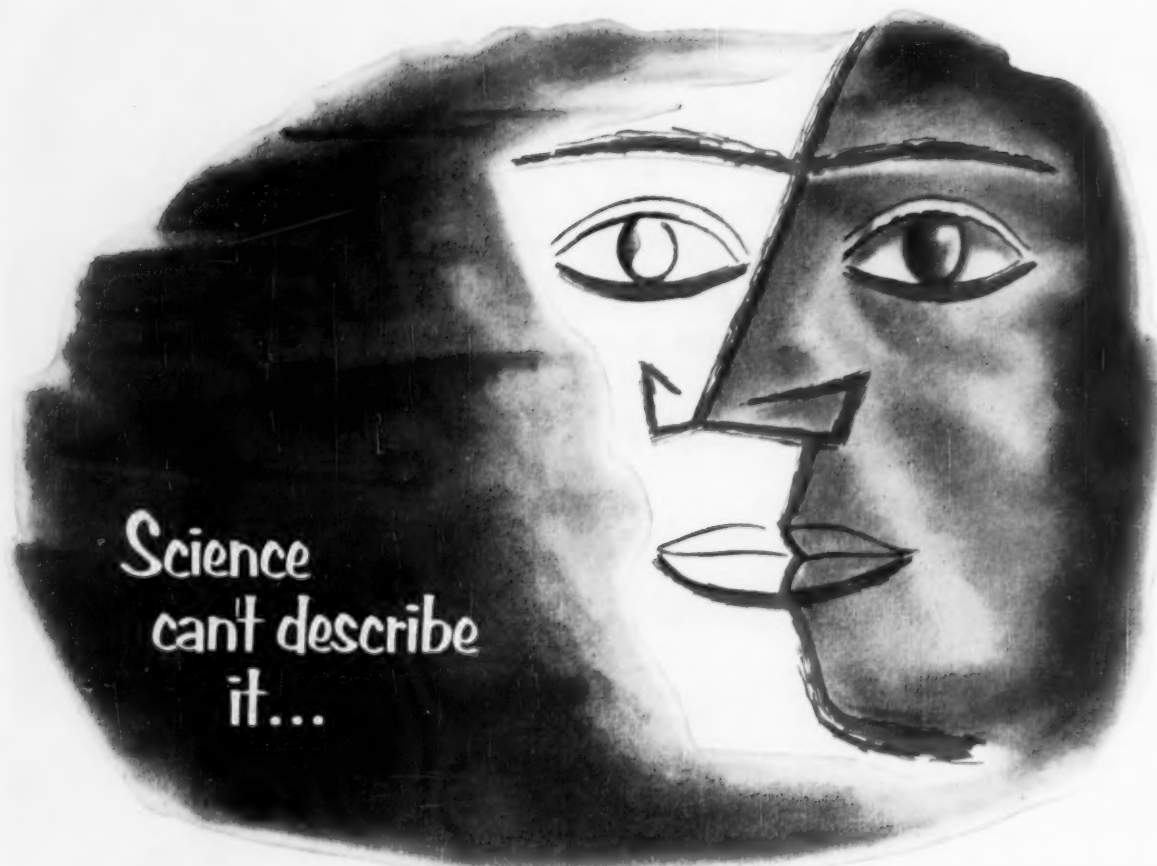
- Large plastic tubes of ready-to-use paint in six rich colors
- Simple printing frame
- Two printing screens—one fine, one coarse
- Hard rubber professional-type squeegee
- Six sheets of screen-printing paper
- Box of CRAYOLA Crayons
- Twelve sheets of finger-paint paper

Get your GENIE Kit now—only \$2.50

BINNEY & SMITH INC.

"The CRAYOLA® Makers"

380 Madison Ave., New York 17, N. Y.




but the **Artist** will understand

Eagle scientists have invented amazing devices to measure the smoothness, durability, point strength, grading, and opacity of our pencils. From this data, they have then perfected new processes that improve every one of these *measurable* qualities.

In short, the Eagle laboratory can prove that our pencils for artists are technically the finest in the world . . .

But the "feel" of a pencil as it lays down a line can only be judged by the artist's hand . . . the "look" of the line by his eye.

Won't you be the judge, at our expense?
Write for free samples, in the grades and colors you wish. Please mention this publication and your regular dealer.

- | | | |
|---|---------------|---|
|  | * TURQUOISE | Drawing Pencils. Combine smoothness and blackness with unmatched point strength. All 17 degrees, 6B to 9H. |
| | * PRISMACOLOR | Thick Lead Colored Pencils. Soft, smooth-blending, insoluble. Full range of 52 non-fading colors. |
| | * Charco | Wood-cased Charcoal Pencils. Purified, super-refined charcoal; takes and holds a sharp point. 6B, 4B, 2B, HB. |

EAGLE PENCIL COMPANY

99 Years of Quality Pencil Making

NEW YORK • LONDON • TORONTO • MEXICO • SYDNEY

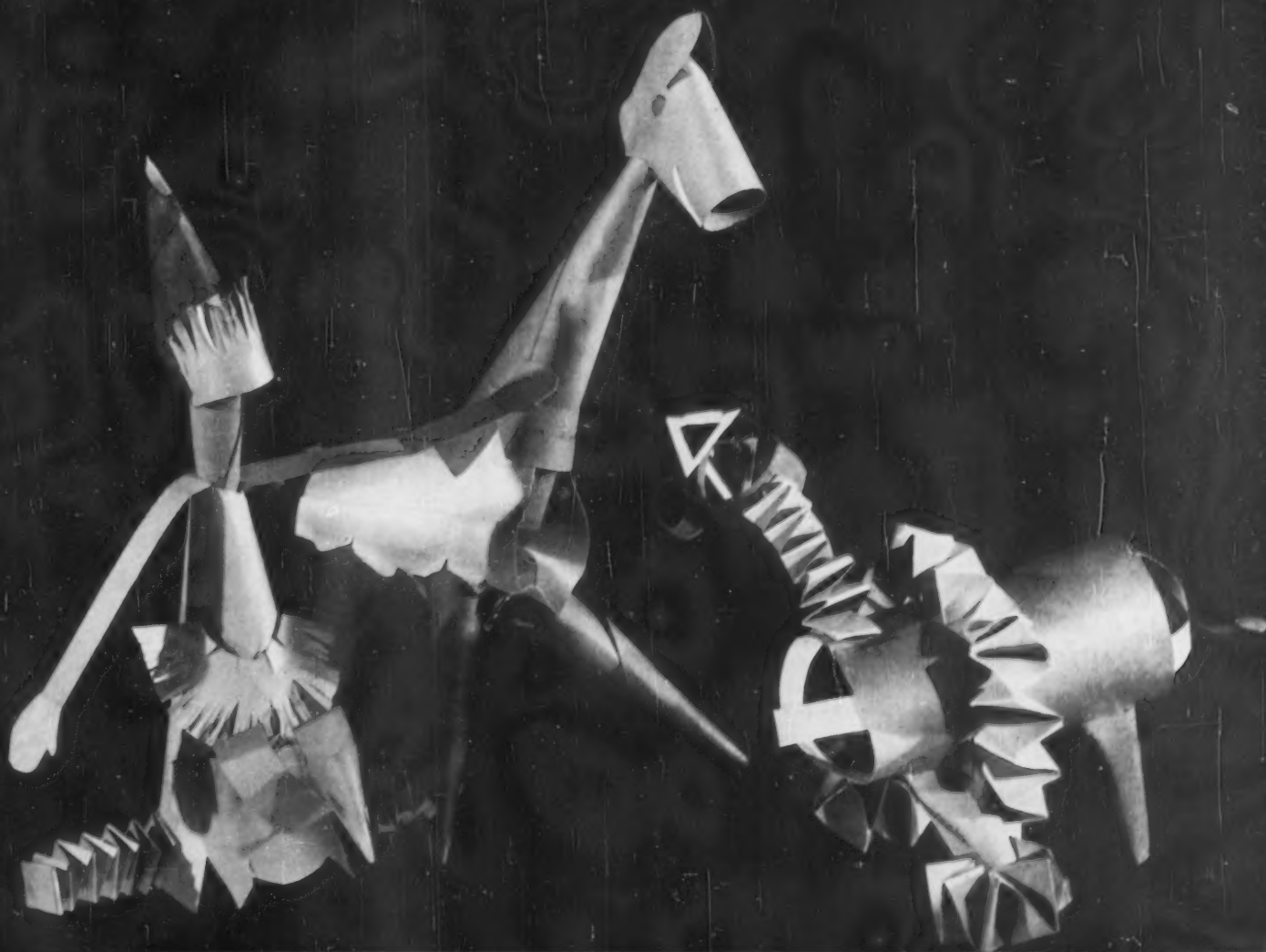
Al Flessel, seventh grade, created this model of an Indian.

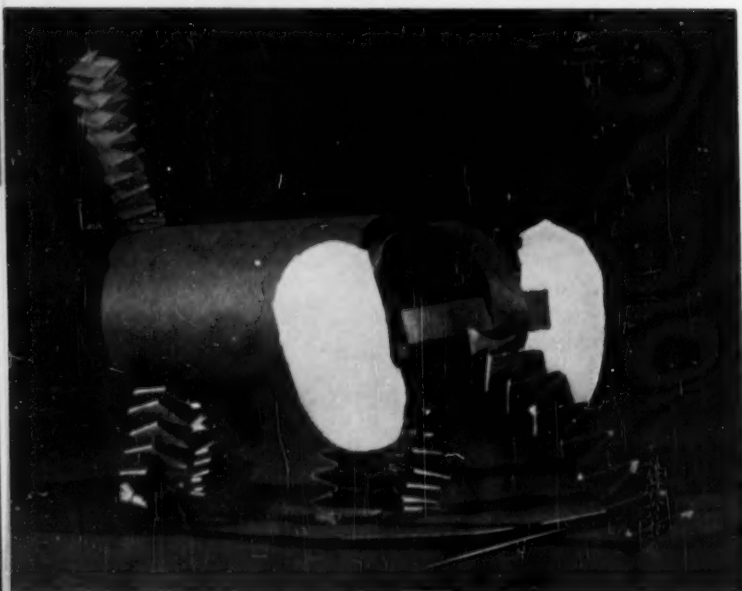
Seeing paper forms of their own invention develop into playful animals or figures is exciting to the student of any age. A cadet teacher reports on her student teaching experience at Amherst High School.

MARY JANE DI LORENZO

PLAYFUL PAPER CONSTRUCTIONS

Sculptures below by Gary Weir, Jim Slowe, Sandy Schall.





The springy elephant, above, is by Mary Beth Loos, grade 8. William Maloney, grade 7, made bird with boxing gloves. Robert Clement, grade 7, made self-portrait at the right.

rubber cement, or staples, according to the age of the worker and the construction problems involved.

A make-believe theme provides excellent stimulation for creative thought and inventive activity. Perhaps the student likes a particular characteristic of an animal or would like to combine features of several animals, or he may be intrigued by a specific paper form which suggests the beginning of an animal or another figure. Maybe the form is a cylinder which could represent a long neck, or perhaps it is a short cylinder representing a fat body. He thinks a while, and shifts the forms to find out what further suggestions they may offer. The student is his own critic. After careful deliberation he selects the most expressive shapes and fastens them together. The results are fun and often very surprising.

Mary Jane Di Lorenzo is a senior art student at the State College for Teachers, Buffalo. The activity described and illustrated was a part of her student teaching experience at the Amherst Central High School. Myrtle Bang was the critic.



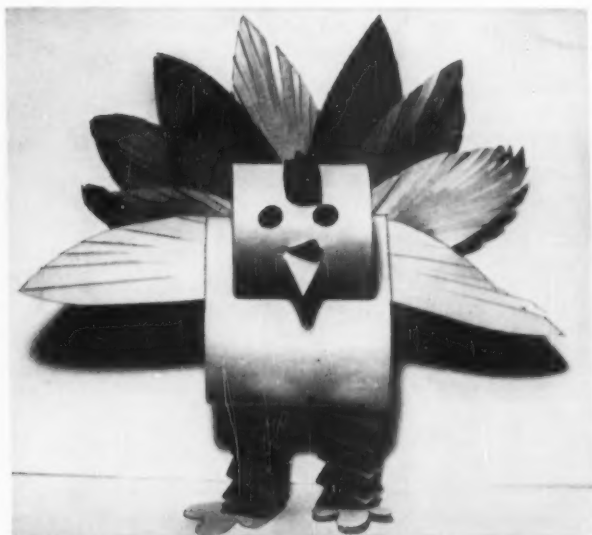
Colored construction paper assumes new importance in the schools when it is used as a medium for creative, experimental work in three dimensions. Students enjoy trying out new techniques and ways of using materials. Seeing paper forms of their own invention develop into a playful animal or figure is exciting to the student of any age. Objects can be created by cutting, bending, perforating, folding, and fastening the paper into three-dimensional forms, and there is always the challenge of discovering a new way to do things. Different size cones, cylinders, curled or fringed paper are among the possibilities. They may be fastened with paste,



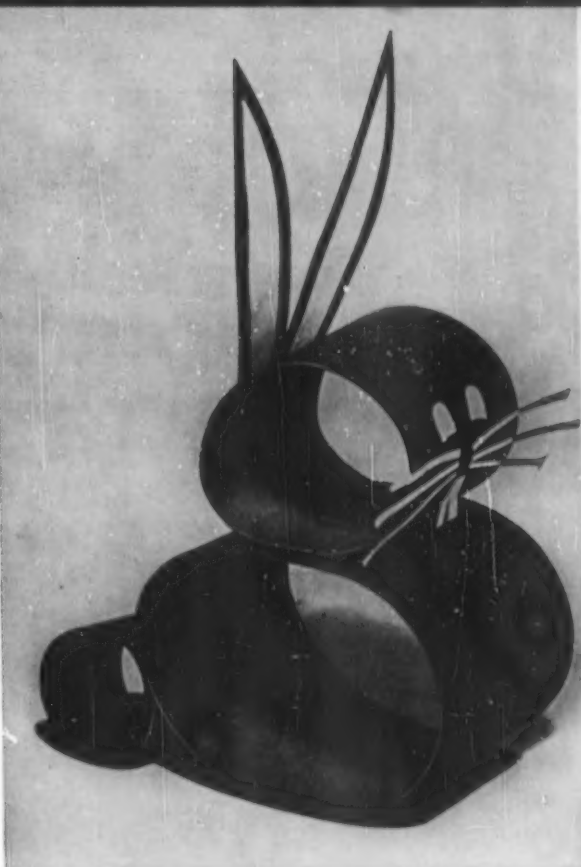
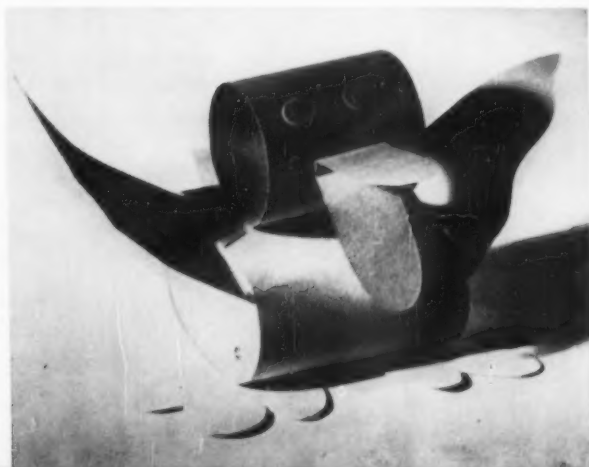
Simple rolls made of colored paper can be the point of departure for all sorts of imaginative figures in three dimensions. The only materials required are construction paper, scissors, paste, and the child.

ARTHUR SMITH, JR.

PAPER FIGURES MADE OF ROLLS

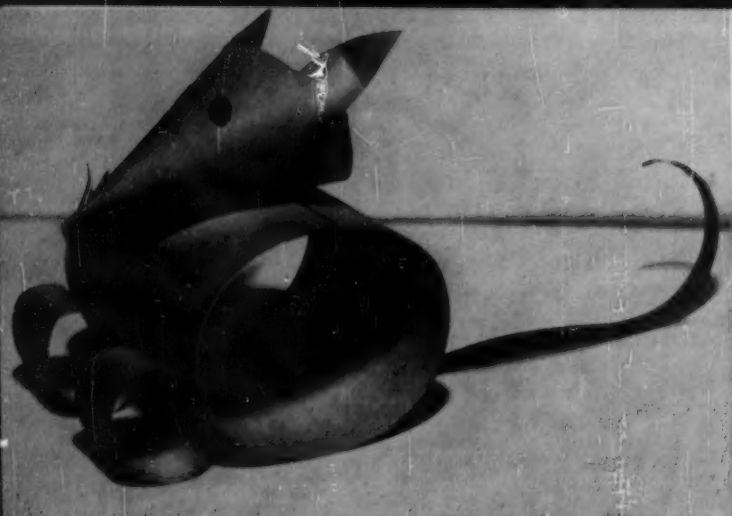


Add different features and you have different personalities.



Very few materials are needed for this interesting activity.

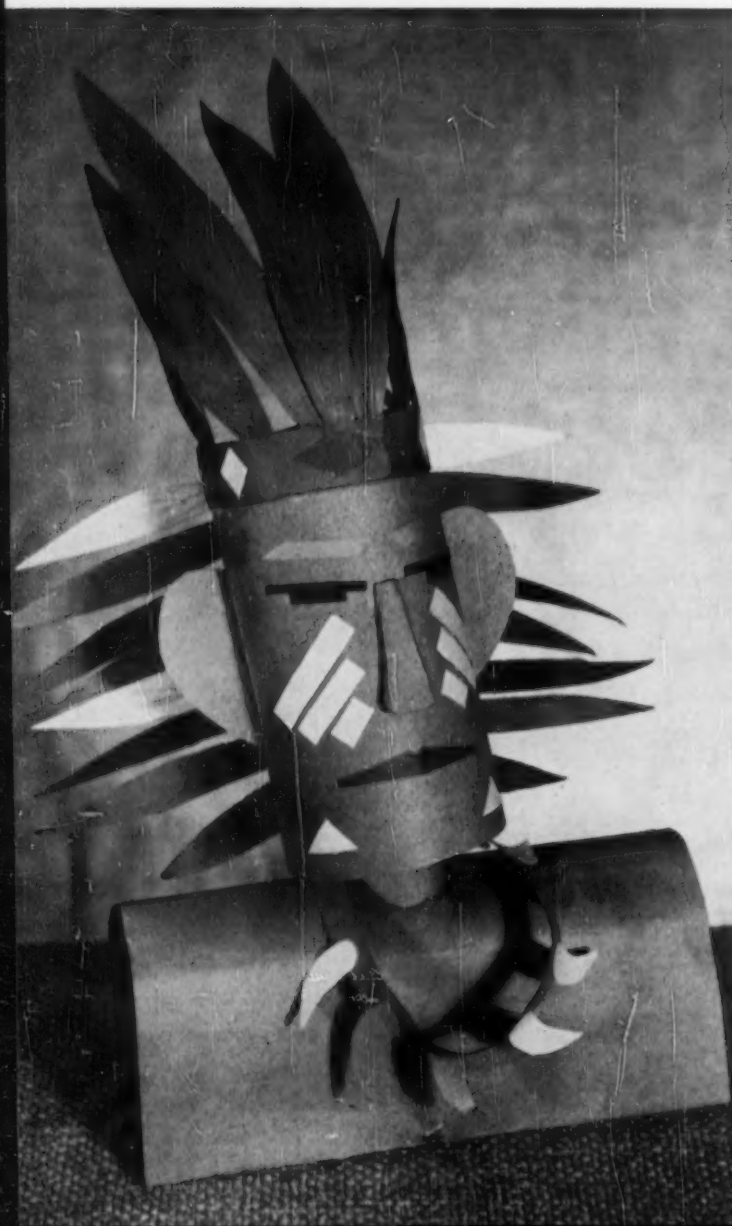




Add a cone-shaped head, a tail, we have a friendly mouse.

Children who are given an opportunity to explore, experience, and experiment with a variety of materials in their own way under the guidance of a skillful teacher will never lose the natural desire to use art as a means of expressing themselves. Not all children are interested in the same thing at the same time, and it is only through trying various kinds of materials and activities that we are able to reach all children. Many children of various ages will enjoy making three-dimensional paper animals using only simple rolls of construction paper in the basic construction. The materials required are colored construction paper, paste, and scissors. A stapler would be handy, but not necessary.

Arthur Smith, Jr., is art consultant for the Forsyth County Board of Education, lives at Winston-Salem, North Carolina.



Three-dimensional figures developed from cylinders of paper can make exciting posters, puppets, mobiles, and seasonal decorations. Older students can make similar figures from tin and other sheet materials.

WILLIAM H. SCHMIDT

MORE ON ROLLS

Constructions from simple cut paper cylinders offer many possibilities for creative work in three dimensions. We began our experiments in the third grade, but children at any grade level will enjoy developing their creations with paper cylinders. Seasonal decorations, displays, elementary puppetry, and many other classroom possibilities will suggest themselves to the children. Older students may wish to use sheet metal or tin cans to develop projects along the same lines. The accompanying illustrations will suggest the range of possibility in this interesting technique.

Some children plan their figures to stand, and have discovered that a cylinder made flat on the bottom like a farmer's mailbox serves the purpose well. Others have made hanging decorations which need only a well placed

Joyce Linderman made an Indian with mailbox type support.

hole and string to adapt them to a type of mobile. The cylinder figures have been used on display boards and are also good possibilities for three-dimensional posters. One child asked to make an airplane while working in a craft class. He experimented to his heart's content and finally realized that he had designed a sea gull. The bird has been a favorite subject because it may stand, hang, fly, land, and be pinned to a wall. Although the construction process is simple it need not lead to directed projects, for each child can develop his own ideas. Given the opportunity, children may combine the cylinders with flat and other forms and materials, adding to the possibilities in design.

Perhaps the only suggestion that may be necessary is that the woodworking method of pressure gluing is necessary in order to get the parts to hold well. We use rather thick classroom paste and hold the pasted seams tightly for at least a full minute. It is best not to disturb parts such as body sections for several hours after completing a project. The thumb and index finger may be used to apply the pressure, and if the small finger is used to apply paste the projects will be kept cleaner.

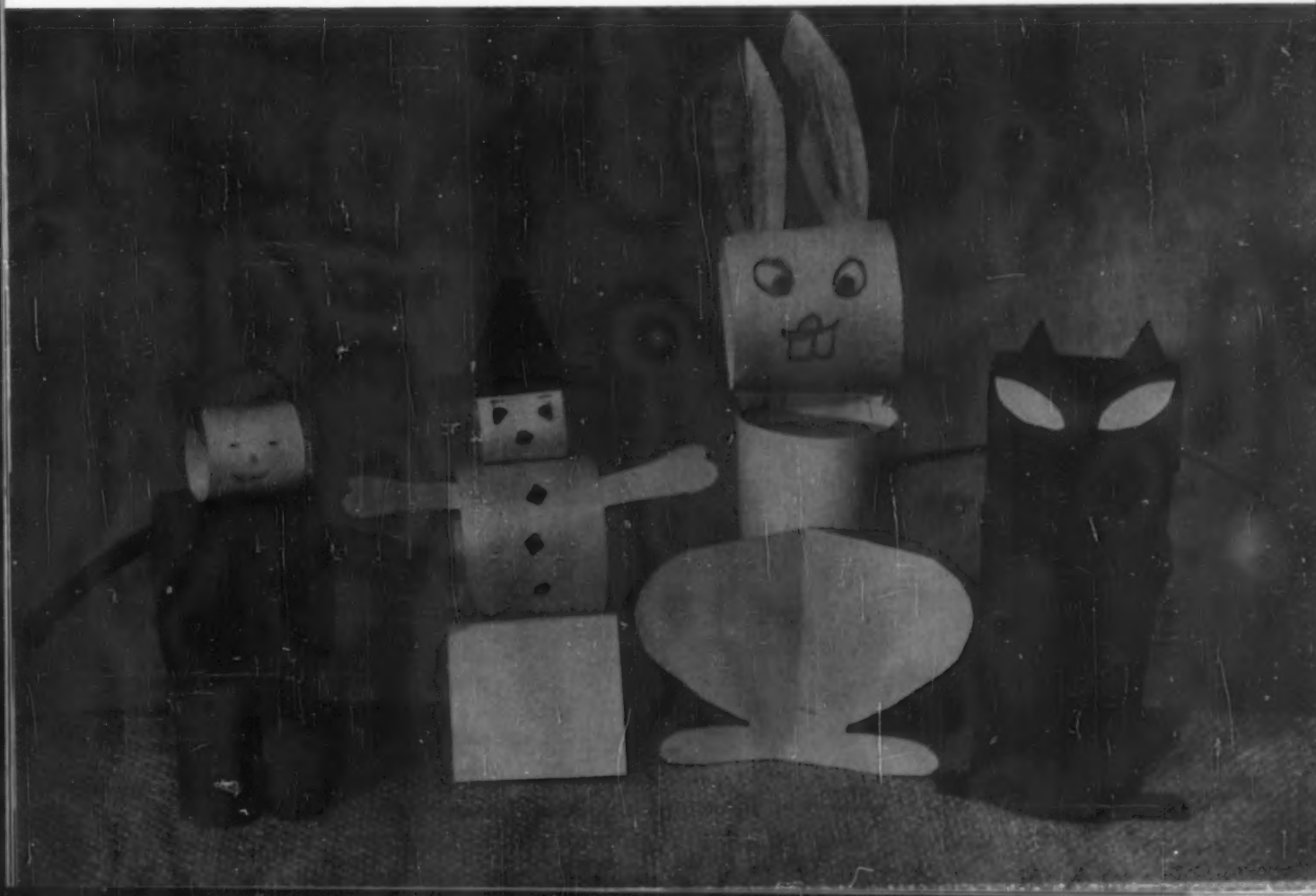
William H. Schmidt is an art teacher in the Buffalo, New York public schools. His experiences with paper figures in the grades were recently reported in a city monograph.



Patricia Thurston, grade 5, made this black and yellow owl.



Second graders made the bird, above, and left figure, below. Fifth grade children made the three figures at right, below.

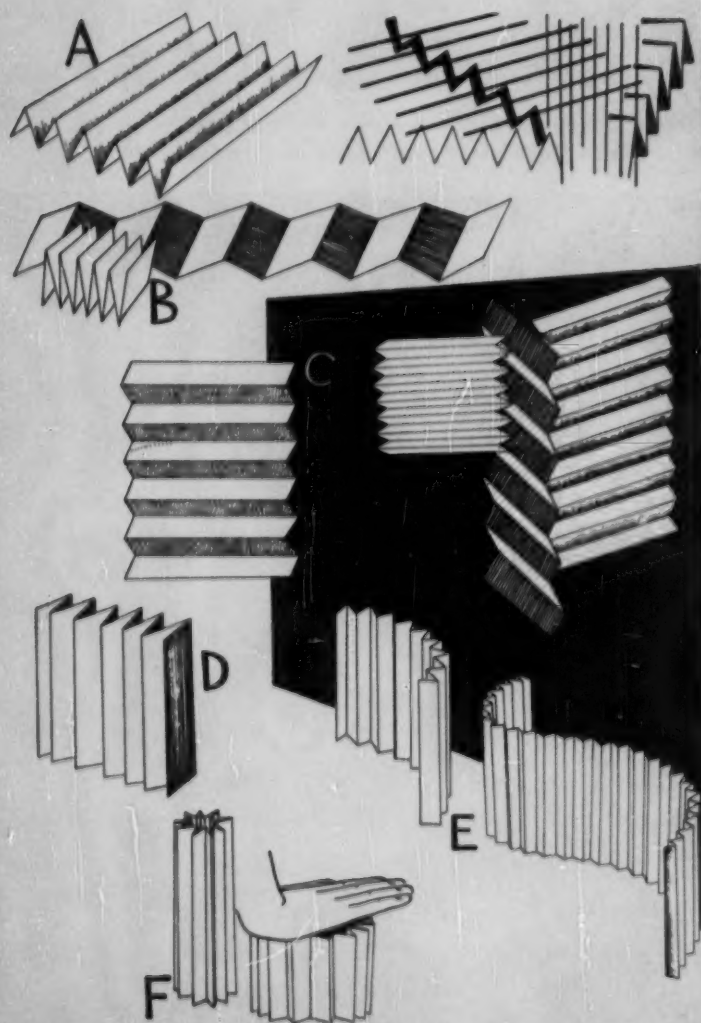


There are countless ways of folding and using paper in design. Using only one of these possibilities, the zigzag fold, the author tells us how this simple fold may be developed as an important design element.

JOHN FRENCH

DESIGN WITH THE ZIGZAG FOLD

I. When children explore the zigzag fold they will find that it has many possibilities in design outside of the obvious fan. Pieces of paper, folded into alternating pleats reveal endless suggestions for texture and pattern. By compressing and expanding the folds, and turning them with the light, we create many patterns of light and dark. In some positions the paper is very flexible and in others it is quite rigid.



Children will design creatively if they first explore the qualities of a material or a process. Without guidance, children may feel that each process results in one inevitable, inflexible solution; they may think of the zigzag fold solely as "the way to make a fan." However, when children are encouraged to explore the zigzag fold they will visualize unending design possibilities. Their pieces of paper, folded into alternating pleats, become a flexible, complex structure—constantly revealing new patterns and inviting individual design solutions. While an analysis of a process should never be a formal, isolated lesson, children can be encouraged, as they pleat and manipulate the zigzag fold, to appreciate its character and potentialities.

Plate I. (A) Drop your zigzag fold on the table. See how the creases stay in a series of sharp wedges. What patterns are made by the pleats? There are even stripes made by the parallel creases. There is a saw-tooth pattern made by the ends of the pleats. (B) Can you vary this stripe pattern? If you pull the ends of the zigzag fold outward, the wedges become shallower and the stripes wider. If you compress the folds before you release them, the paper expands only a little. Now the wedges are deep and narrow, while the saw-tooth pattern is made up of sharp peaks. (C) Lift the zigzag fold by an end pleat. The stripes run horizontally now, with the surfaces of one pleat slanting toward you while the next slants away. See how the light, falling on the in-and-out pleats, makes a pattern of lighter and darker bands. Turn your zigzag folds to see how the light creates changing patterns of light and dark. (D) Did your piece of paper become more rigid after it was pleated? How might you test this change in structure? Will the zigzag fold now stand alone? (E) How might you make this upright zigzag fold stand more firmly? What changes would occur if you pulled the pleats into a rough curve? A long zigzag fold might swing into an "S" curve to provide greater stability. (F) The structure of alternating pleats has given the paper new strength. Will the paper support weight? Press your hand on the pleated cylinder. Isn't it surprising that a limp piece of paper, if folded, can acquire this stability?

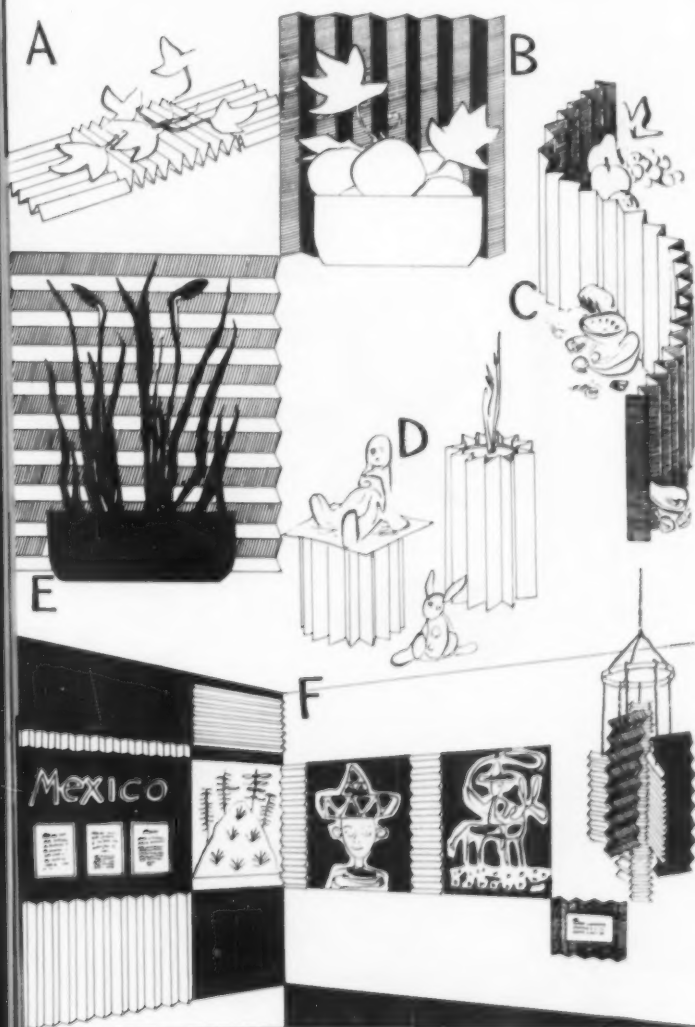
As children pleat papers of different sizes and colors and hold their zigzag folds in various positions, they will begin to visualize possible applications. Their visual insight will

ALL DRAWINGS BY JOHN FRENCH

grow, however, not because a teacher lists solutions for them, but because they visualize applications as a result of their own experiences—guided, when necessary, by a teacher's questions.

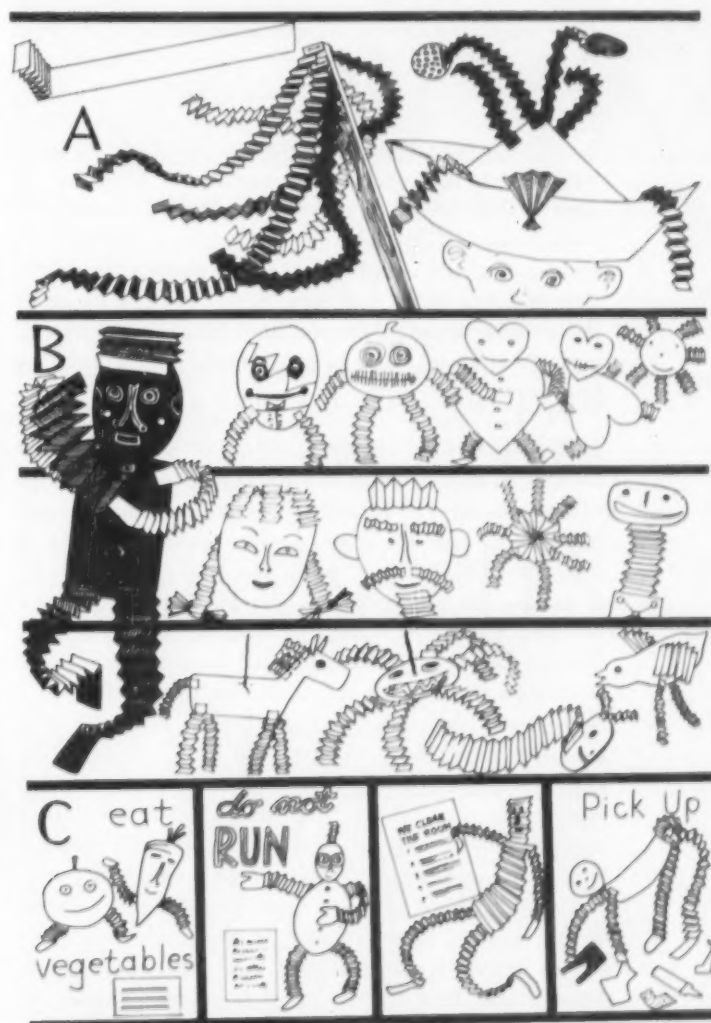
Plate II. (A) The zigzag fold, laid flat on a table, forms a regular pattern of pleats. Is there any way in which we could use this stripe pattern in our room? Could it form a table decoration—with leaves or blossoms scattered on it? Could zigzag folds be laid at right angles, making contrasting stripes? (B) A standing zigzag fold is, structurally, like a folding screen. Might we use such paper screens as part of our decorations? As a background for flowers or fruit? Could a narrow zigzag fold be used as a divider, a sort of decorative fence, between objects—perhaps between collections on the science table? (C) An upright zigzag fold, pulled into a curve, acquires greater stability. How might we hold these curves in place?

II. The zigzag pleats may be used to form stripe patterns in interior decoration, in bulletin displays, and otherwise.



Would heavy objects, like fruit, shells, or rocks, be both functional and decorative? (D) An upright zigzag fold can be curved to make a cylinder. Could such a pleated cylinder be used to cover a tin can or jar? Is the cylinder strong enough to be used as a base or pedestal in a display? (E) When you hold your zigzag fold the stripes can form either a vertical or horizontal pattern. Hold the paper in both positions to see which forms a more effective background. Does the nature of the display sometimes suggest the position of the background stripes? The patterns of stripes change as the paper turns in the light. Could we make decorations that would feature these changing patterns? Could we suspend the zigzag folds from a ring or molding to make a mobile that would turn and shine in the sunlight? (F) How might we use the zigzag fold as part of our bulletin board display? Do the folds always need be the same size or shape? Will they attract attention?

III. The springy character of the fold suggests all kinds of possibilities in party decorations, figures, and posters.



One of the zigzag fold's most lively characteristics is its springy flexibility. As children manipulate the folded paper—dangling it, bouncing it, pulling it in and out like an accordion—they will think of applications that feature this jiggling, fluttering quality. It may be important here to repeat a warning. The illustrated examples are not pat solutions for a classroom project. They merely illustrate solutions that some children have discovered as they have worked experimentally with pleated paper.

Plate III. (A) Have you noticed that you can push the zigzag fold in and out or dangle it like a bouncing spring? Which proportion of paper—a square or a long strip—will best bring out this springy quality? A very long zigzag fold is especially flexible. See how it moves in the slightest air current. Could you combine a number of waving folds to make a wand? Could you use this for a baton, moving in time to music? (B) Does this fluttering zigzag fold make you think of movement and action? If these folds were used as arms or legs, would the paper figures seem to be moving about? Remember that these paper figures are not imitations of real people. You can make the arms and legs any length, attaching them where they make a nice design. Must the zigzag folds be used only for arms or legs? What does your zigzag fold suggest to you? A pigtail? A crown? A moustache? A tongue? A mane? A worm? Could you combine several zigzag folds in one object? Could you make a whole man of different folds? Could you decorate the paper before you fold it? What uses do these flexible folds suggest? Toys? Hanging ornaments? Party favors? (C) Could you use a zigzag figure on a poster or bulletin board? Could you staple or paste the arms and legs in the pose you want? Perhaps we could choose one zigzag figure and keep him permanently on our bulletin board, where he can change his pose each time he points to a new notice.

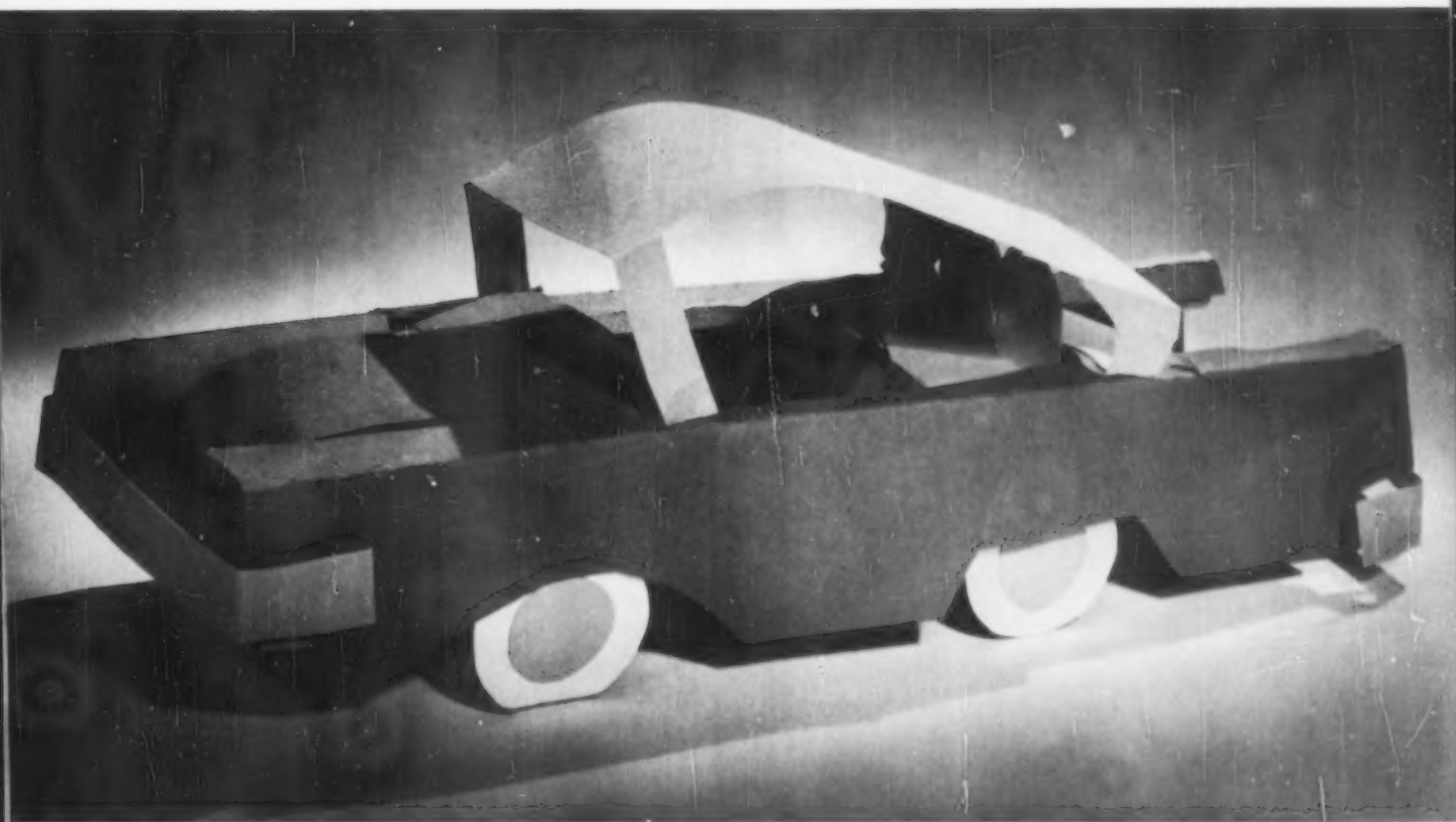
Children who have worked with the zigzag fold will find a fresh impetus for design exploration if they pleat paper of irregular shapes. Plate IV. (A) Could you zigzag fold an irregular shape? In folding a rectangular-shaped paper it is easy to keep the pleats parallel, because the end of each pleat coincides with the edge of the paper below it. In folding an irregular shape you cannot rely on these matching edges. How can you keep the pleats parallel? One method would be to crease the irregular paper down the middle, and then follow a standard zigzag fold procedure—with the center line of each pleat coinciding with the center line of the lower pleat. (B) If you zigzag fold a triangular paper and turn it in many positions you will see many design possibilities. The triangle might hang as a cornucopia or an icicle. Turned point up, you can visualize trees that might be decorated with painted or cut-paper ornaments. Many triangles might be combined to form abstract patterns or used as specific design elements—like hats or beards, or ears or leaves. (C) Will your original paper change proportions when it is folded? Longer or shorter? What paper shape must you use if you want the

pleated shape to be round? (D) How does zigzag folding change the character of the flat paper? Structurally, the paper becomes thicker and more rigid. Decoratively, the paper is enhanced by a pattern of alternating dark and light stripes. Does all the paper need to be folded? Could you contrast areas of plain and pleated paper? Can you remember the qualities of the zigzag fold? Can the pleated paper become rigid? Can it become flexible? Can you describe the kinds of pattern this fold makes? As you handle and study your folded pieces of paper, try to visualize new things you can make.

John French is assistant professor of decorative arts and supervisor of art education at the University of California, Berkeley, California. His excellent article on aesthetic values in mask making appeared in the February 1955 issue.

IV. The zigzag fold may be used with irregular shapes to make them sturdy and decorative; contrast with plain areas.



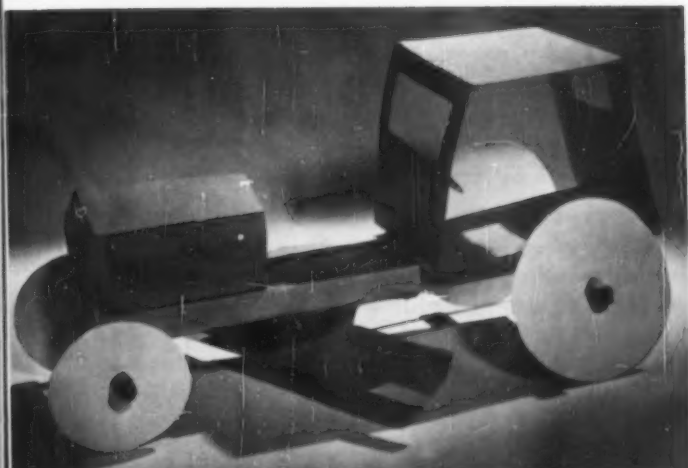


Modern auto, above, by Lucy Pedersen, and road grader, below, by Betty Jane Floyd; both students at University of Denver.

JOHN LEMBACH

The right angle and cylinder folds were used as the basic steps in making these paper vehicles. Teacher training students at the University of Denver show us a possibility that should appeal to many children.

CONSTRUCTING PAPER VEHICLES

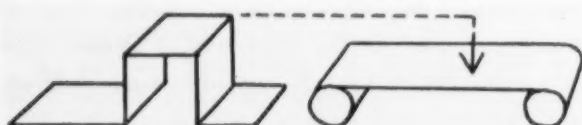


ALL PHOTOS BY WILLIAM MARTINEZ, DENVER

Today is an age of construction and vehicles. Creating vehicles from construction paper can be one of the most satisfying activities in today's elementary school art program. The ice truck, road grader, early auto, and the modern auto seen in the photographs were made of construction paper folded into two different folds, the right angle fold and the cylinder fold. The diagrams suggest basic steps involved in folding and pasting together a simple vehicle. The photographs show how much more varied and complex two-fold paper construction vehicles can be, depending upon



Thelma Harvey made both the ice truck, above, and the early auto shown below, in one of the author's art education classes.



The main structure for the body may be made of right angle folds as shown at left. Cylinders formed at the ends of a long rectangle, right, form the chassis complete with axles or wheels. Paste together. Here is one way to make an auto.



the enthusiasm and ingenuity of the children and the teacher. For children, the simpler the construction, the better. When doing this type of construction with younger children it isn't necessary to put sides on the vehicle.

If the children are uncertain at first, have them make "fold sketches." A "fold sketch" is a piece of construction paper which the child has folded several times into right angle and cylinder folds to get introductory experience in folding construction paper. See how far the child can go with construction paper techniques. After that, suggest that the children introduce as many other materials as necessary, such as corrugated cardboard for the radiator, thumbtacks for wheel hubcaps, etc. Try different colors for contrast in different parts of the vehicle. Light construction paper is better for the top parts, with heavier construction paper for the lower parts and base of the vehicle. The teacher ought to make any demonstration simple and brief. Encourage the children to make the vehicle as varied and complex as desired.

Dr. John Lembach, who has been professor of art education at the University of Denver, accepted a new position this fall in the art department of the University of Maryland.



Design is sandwiched between two layers of plastic sheets.

New techniques in the use of plastics make this fine material more worthy of its name, and an excellent medium for art. High school students from Stockton, California, show us some of its many possibilities.

JOSEPH BRAGDON

CREATING WITH PLASTICS

Here is a material that can be cut with a saw just like wood. It can be heated and bent. It can be twisted, drilled, frosted, engraved, carved, filed, sanded, fused, cemented, and colored. Plastic, by its very versatility, is a challenge to the imaginative ingenuity of students, an invitation to explore a new world of color, form, line and texture. Teachers will discover that the medium stimulates interest in contemporary design and craftsmanship. They will find, too, that work places for plastics can be arranged in the art classroom with very little outlay for tools and materials.

The tools for working plastics are much the same as those used for wood and soft metal. A fine-toothed saw—a coping saw, jeweler's saw or a hack saw will do—for cutting sheet plastic. An assortment of metal files—half-round, three-square, round and flat—for smoothing, shaping, and rounding sharp edges. A hand drill, with an assortment of small bits, and a pair of pointed and a pair of side-cutting pliers are essential. For every two or three students, a small vise will be necessary. The only essential power tool is a double-shafted motor with a soft muslin wheel on either end, to be used as a buffer. A band or jig saw and a combination disc and belt sander are suggested as useful tools, but neither is an absolute requirement. An electric hand grinder, or high-speed drill which can be held in the hand to operate, can also be very helpful. Selecting supplies to work with plastics is much like assembling the tools. The list can be extended as the project develops. Basic requirements for a beginning program include: sandpaper (No. 1/2, 1/0, 3/0, 4/0, 6/0); No. 320 and No. 400 grit wet-or-dry type abrasive paper; buffing compound; 8-inch buffing wheels (20-ply loose, with half-inch hole); all-purpose cement; laminating cement in assorted colors; plastic cement; jewelry findings (plastic-faced earring backs

and pin backs, screw eyes, jump loops in assorted sizes); an assortment of clear and colored plastic sheets ($\frac{1}{8}$ inch to $\frac{3}{8}$ inch thick); assorted round acrylic rods ($\frac{1}{4}$ inch to $\frac{3}{4}$ inch in diameter).

Having identified the tools and supplies, we are now ready to consider the processes for creating with plastics. There are many commercial processes, of course, but we will describe only the few operations necessary for making small pieces in the classroom. First, as in any craft, comes the idea. With an idea well in mind, the execution is relatively simple. The acrylic plastics are covered with sheets

The project may be laid out directly on the protective paper.





Student projects, left. Rough cutting with power saw, below.



Cutting with coping saw, above. Below, cementing together.

of paper cemented to the surfaces with rubber cement. The design for the piece to be made may be drawn or traced directly on this paper. The next step is to rough out the shape with a saw. A coping saw can be used for this purpose, if a power saw is not available. Since the piece of jewelry we are fashioning will consist of a double thickness of plastic sheet, two identical pieces must be made. Some designers cut one of the two pieces in opaque plastic, the other from a clear sheet.

With the two parts of our plastic "sandwich" cut, we are ready to start the fun. Design or texture may be put into the pieces in a number of ways. One method is to use filling for the "sandwich." Material such as thread, fine wire, cloth, plastic sequins and spangles, aluminum foil, pressed leaves, feathers, steel wool, and quicksilver will give interesting results when inserted between the two plastic layers. The students should be encouraged to experiment with other materials. To put the "sandwich" together, spread cement on the inside surfaces of the plastic—a medicine dropper may be used for this purpose—then add the filling, press the two pieces together and hold tightly for ten or fifteen minutes. The pieces should then be allowed to set for at least another fifteen minutes.

For a controlled design, we suggest the use of India ink. Sand the inside surface of the piece of clear plastic that is to be the top of the "sandwich" until it has a frosted appearance. Draw the design directly on this with a fine pen or brush and ink. When the ink is dry, clear and colored cement may be applied and the "sandwich" closed. A bit of bronze or aluminum powder may be added with the cement. Another method of applying the design is to engrave the lines with an electric hand drill as shown in the photograph, or it may be done with a sharp-pointed tool



An electric hand drill may be used for engraving, as below.





When the sandwich has dried it is filed to the final shape.

such as an ice pick or pocketknife. The lines may be colored with ink or laminating cement. Still another decorative result may be had by putting the two pieces together with colored cement. If the "sandwich" is pried apart slightly before the cement sets, air bubbles will appear, creating interesting accidental effects.

Once the two pieces forming the jewelry are cemented and dried, the piece can be shaped. First the edges are filed to the desired shape, then smoothed. For this process the work is best held in a vise, but the plastic should be covered with paper to prevent marking. The shaping or rounding of the plastic surface is done with files or a sanding machine. With the piece filed and rough-sanded, we are

ready to start the polishing. Using Number 1/2 sandpaper and working to a very fine Number 6/0, sand the work thoroughly, removing any file or saw marks from the surface. Wash the work in water and while it is wet use Number 320 wet-or-dry sandpaper and water, followed by Number 400 grit of the same. Dry the work and buff on a power buff, or by hand using a soft cloth and buffing compound. After polishing with the compound, buff to a glass-smooth finish with a clean cloth or buff.

Sometimes much interest may be added to a design if the piece is twisted or bent in some way. Acrylic plastics become soft and pliable when heated to about 300 degrees Fahrenheit, and can be bent or formed to almost any shape. The pieces to be heated should be placed on a smooth asbestos sheet, in an oven which has been heated to the required temperature, and left for ten to fifteen minutes. After it is removed from the oven and allowed to cool for a few seconds to harden the surface slightly, the work then can be held in gloved hands and bent like soft rubber. If the desired shape isn't obtained on the first try, the material can be reheated and returned to its original flat shape. If an oven is not available, an electric iron with a heat control, inverted flat-side up between two bricks, may serve as a substitute.

The final process is the attachment of the metal finding. Earring and pin backs may be secured with plastic cement, if they are the type with plastic fastening surfaces. A metal eye with a small plastic disc is available for button backs. For attaching silver screw eyes to necklaces and pendants, holes are drilled into the piece with a drill slightly smaller than the screw. A small amount of cement is then placed in the hole and the screw threaded into it.

Joseph Bragdon teaches art in the high school at Stockton, California. Doris Standerfer coordinates the art activities.

The final sanding is done with water to insure a high polish.



Buff with a buffing compound, then finish with a clean buff.





Paul Shakespeare took a time exposure of this poster display. Only with one's camera placed upon a rigid support can such a sharp photograph be achieved. The lack of hot spots shows the advantage of using time exposure instead of flash method.

visual aids with your box camera

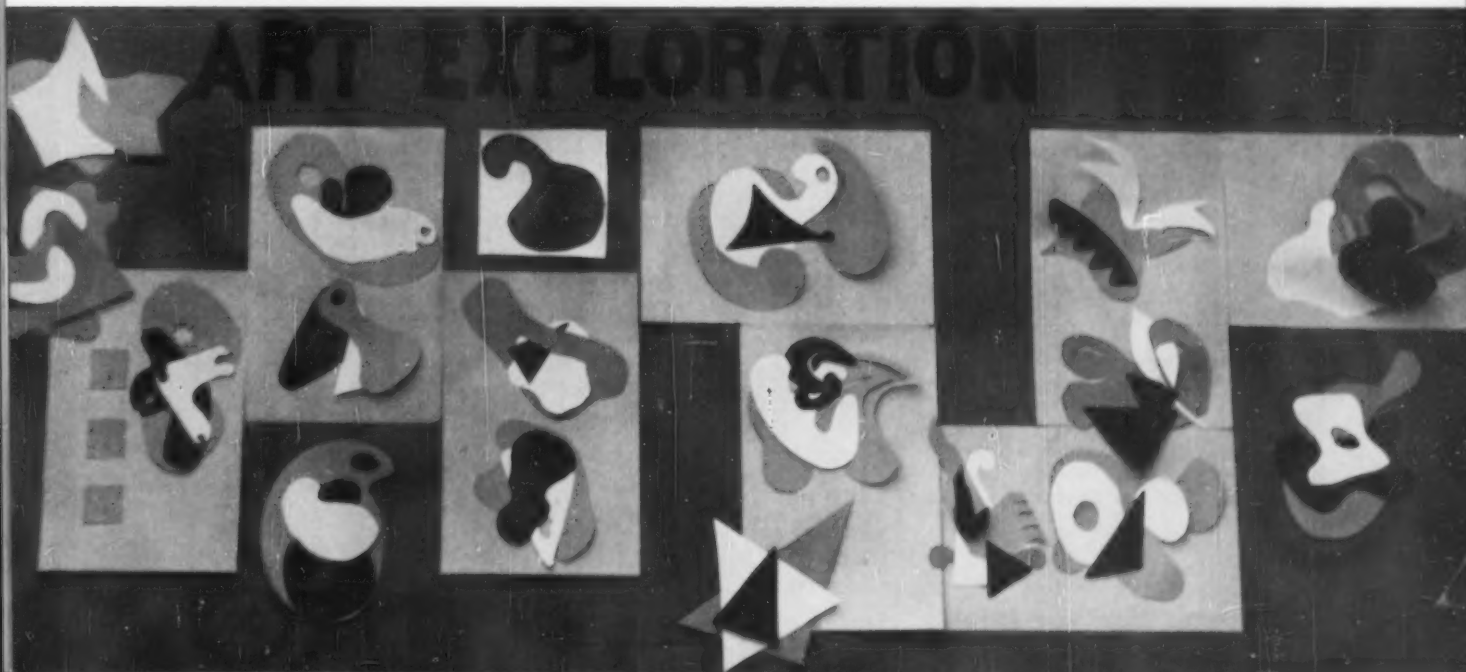
KAY BURKIT MILES

Your old box camera is all that is needed to keep a record of children's art work and to produce your own visual aids. Here's how you can make teaching aids that will be on hand when you need them.

Dust the cobwebs off your old box camera and begin to take pictures in your classroom at once and continually throughout your career. This would be my advice to both new and experienced teachers. Photographs taken by you each month recording your gay bulletin boards, three-dimensional seasonal displays, classroom arrangement, children at work, completed projects, successful devices for storage, care of equipment, and innumerable other educational techniques can be of great value to you. In your future they may be of help to you in seeking a better position, a scholarship for advanced study or travel, a sabbatical leave, or for use in publications for remuneration.

Simple box cameras can be used for time exposures or for other photo techniques. Your snapshots can be enlarged to eight by ten inches or larger, at a moderate rate, for use as motivation, stimulation or demonstration. For display on your bulletin boards or for projection on a screen in an opaque projector there are infinite possibilities. Your own

Photograph of a bulletin board display, by author. Records of such work are useful visual aids in stimulating the pupils.



photographs may fit your needs better than visual aids on loan or on rental from a source outside your school. They will always be available for use on the dates on which you need them, for as long as you want them, with none of the disappointments that occur when the visual aids you desire are on loan to others. Your enlarged photos will help your students grow in observation, perception, and appreciation as they begin to look for picture possibilities to be shot in your classroom. At an early age this may stimulate a few children to bring their own box cameras to school to participate. With simple controls and good timing (learned from your experiences) they might develop a source of some very interesting photographs for classroom inspiration.

Begin at once. The photofinisher who serves your favorite drugstore or camera shop today does a good job of improving your underexposed or overexposed negatives when he makes prints from them. He gives you a miniature enlargement of each one, for about a nickel. From these you can select the best ones to be "blown up" to five by seven inches (costing you from fifteen to thirty-five cents), or to eight by ten inches for about seventy-five cents. Protect all your negatives and small prints by filing them in envelopes, properly labeled so that you will be able to locate each type of classroom picture without handling all of your negatives. Without such care, dust and scratches and fingerprints will ruin your best efforts. Well protected negatives can be used for enlargements at any distant date in your future. The cheapest package of envelopes from the dime store and an empty shoe box to use as a file will begin your career as visual-aids photographer.

People—kids and adults alike—love pictures. Those of you who are art teachers have the "know-how" to design your arrangements with taste, to make use of your knowledge of scale, tonal values and textures, and to compose your photographs in your camera view finder better than the average person. You are adept at lettering and can raise the tempo of an ordinary display with this skill. You are instinctively a salesman with your displays and in your classroom leadership. Your training has prepared you to present teaching aids with the desired psychological "impact" in visual forms. Those attributes and talents will serve you well as photographer.

Using Your Box Camera Don't apologize for your old box camera. It may have a better lens than a newer one of the same type. Treat it as you would a fine watch. Use it to record classroom achievements.

1. Read the instruction booklet that came with your camera if you can find it. Each camera has certain characteristics and it helps if you know them.

2. Clean your lens and view finder with tissues before each shooting session. Dust and fingerprints on the lens will result in muddy prints.

3. Get acquainted with your camera when it is unloaded to see how the lens opening looks and how the shutter works. Learn how the time exposure mechanism operates by setting a lever to "T" or "B," or by raising a slide near the shutter release. Then look through the

lens from the back of the camera while you click the shutter. "T" on your camera usually means that the shutter stays open when you click it, until you click it again to close the shutter. This can be used for long time exposures. "B" usually means that the shutter stays open only as long as you press the shutter release.

4. Move all clutter such as desks, chairs, books, and so on out of the area which you wish to photograph.

5. Take photos at the same time of day throughout the year so that your daylight source is similar in intensity. During the winter months light from the sun will be considerably less, but this is often compensated for by shooting when the ground is covered with snow as it reflects additional light into buildings.

6. Utilize hours of the greatest amount of daylight in your classroom. Regardless of how many ceiling lights there may be in your room, all the available light that enters even on a dull day is your strongest light source. To increase light you may raise window shades to the top and turn on all illumination in the room. You may wish to use cardboard reflectors to throw more light on your subject. Try to make photos under the same lighting conditions in your room each time as it will save time and film.

7. Load your camera away from bright sunlight or room lights. Use orthochromatic (verichrome or plenachrome) film. Slower film of this type helps you to prevent light leaks on your film when loading or unloading. Light leaks cause streaks, all-over fog, less sharpness, lack of bright whites and snappy blacks in your photographs. You may not notice these defects until the photo is "blown up." Carry out each step slowly. Carefully follow instructions and your pictures will be a success. Color prints taken with your box camera for this work are too expensive, and may not be true color shot under these circumstances. They will not be as effective as black and white prints for school use.

8. Camera to subject distance is most important For the average fixed-focus camera, which includes box types, this distance should be no less than six to eight feet. If closer, the pictures will be out-of-focus, fuzzy and distorted. These defects will be exaggerated in proportion to the size to which you may want them enlarged in the future.

9. Support your camera on a pile of books, or on a stool placed on top of a desk or table. This is to prevent any camera movement, which is the same reason that an experienced photographer uses a tripod.

10. Frame your subject in the view finder either vertically or horizontally to fit the space. Be sure to have the camera lens directed at the middle of the display horizontally, and as nearly as possible have the lens level with the vertical center. This prevents distortion when using an inexpensive lens and camera.

11. Now you are prepared to take a time exposure Set the indicator on "T" or "B" or pull out slide on side of camera.

12. Place hand firmly on top of camera to prevent any camera movement. Be sure not to get fingers in front of lens.

13. Open the shutter. Count the seconds slowly—"one thousand one, one thousand two," etc.—until the exposure is supposedly sufficient.

14. Close the shutter without jarring the camera.

15. Wind the film at once, and take it off "T" or "B" as soon as shooting is completed.

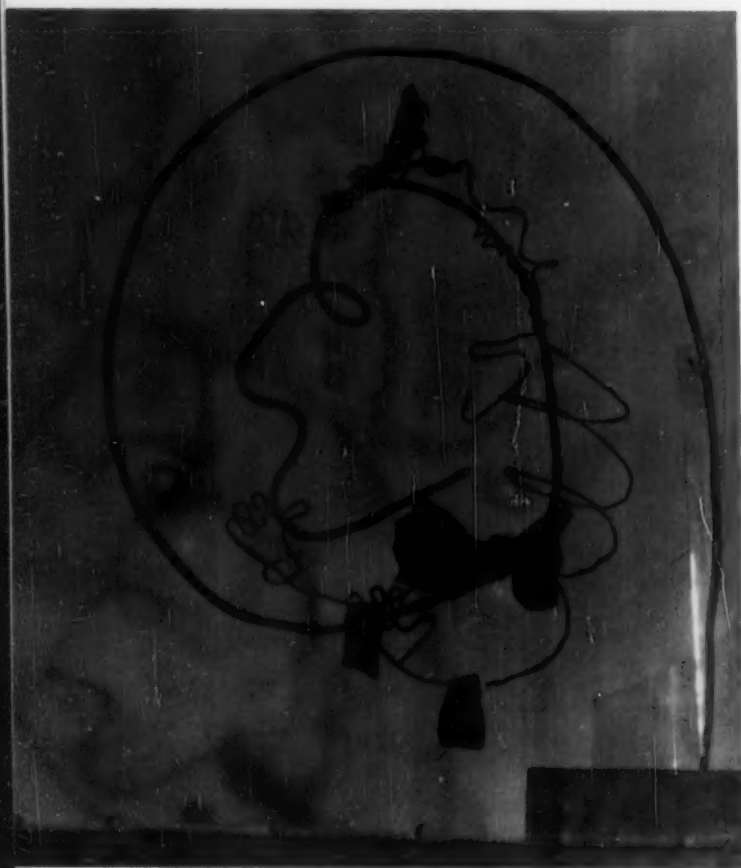
Experimenting for Correct Exposure The first time that you use this technique it would be worthwhile to take three or more snapshots of the same display using different

time exposures. For instance, try five, ten and fifteen seconds on successive shots to discover the correct amount of light required at a convenient time of day using your camera with a certain type film, in your classroom during one season of the year. You will discover that a dark display will require many more seconds of exposure than a light one. A large room with light colored walls and ceiling will require a

shorter time exposure than a small room with brown cork boards and dark woodwork. Fluorescent lights in classrooms help increase the light considerably. It is very important for you to keep a card record with your filed negatives and snapshots, or to keep a record in a small notebook, so that you will know what exposures have given the best results in your room over a period of months. With your simple camera,

An ordinary box camera was used in making this fine photograph. Photo student, Alex Powarowski, used five seconds exposure.





Caricature of Jane Betsy Welling, photographed by author.

Barbara Moldenhauer, beginning student, got this fuzzy shot showing how to brace a camera because her own box camera was too near to the subject. Lens of box camera should be at least six to eight feet away to prevent fuzzy photos.



this record should include: month, hour, sky brightness, light or dark subject, number of seconds or minutes the lens is open. If you enjoy these experiences and discover that your photographs can be of value to you and others, you may wish to invest in a light meter and a more versatile camera.

Open Flash or "T" plus Flash If your camera has no method for attaching a synchronized flash gun, you can buy an open-flash gun for a little over one dollar and use the time exposure technique for similar shooting. Inquire of your dealer about such a gun, two pen-light batteries for it, and flash bulbs. Measure the distance from gun to subject that is suggested on flash bulb carton for open flash at f:11 lens opening. Set indicator on camera at "T" or "B" or pull slide. Open the shutter, flash the gun directed at the subject, close the shutter. The advantage of using the time exposure technique without flash is that often the flash is likely to cause a "hot spot" on your photograph where it hits a shiny surface. If this technique appeals to you, you can learn how to bounce your flash on an adjoining surface. Bounce flash is a more advanced technique practiced with open flash and with some more versatile types of cameras on which the synchronized flash can be taken off and moved away from the camera on an extended connection.

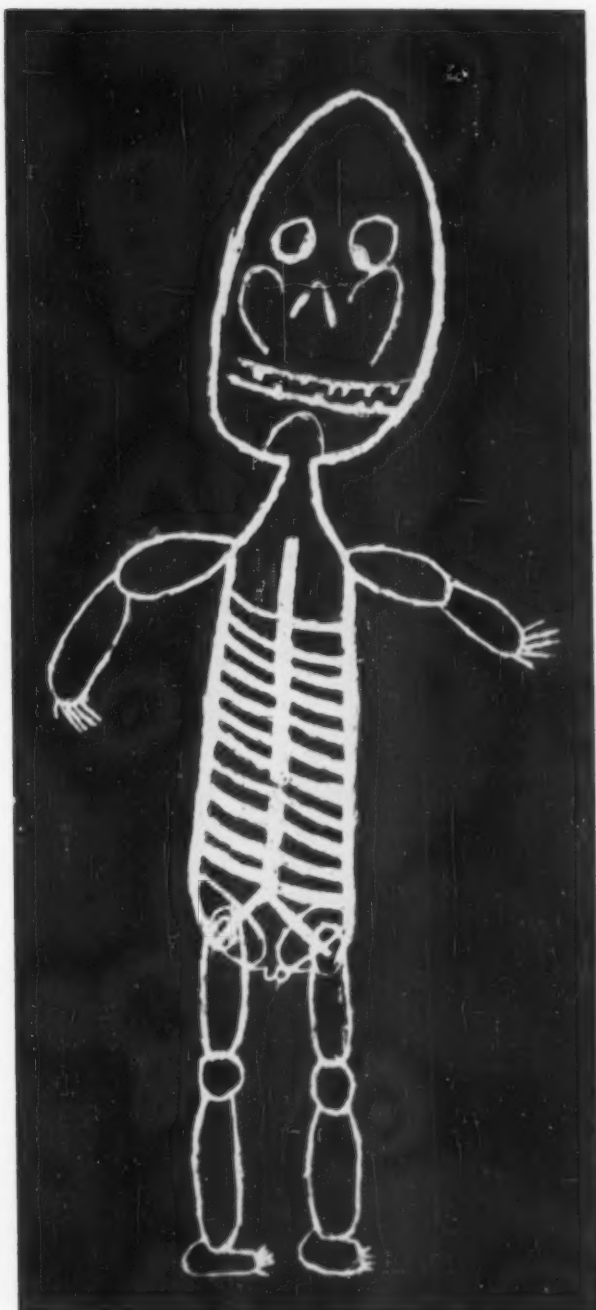
Versatile Camera Techniques If your camera is not a box or fixed-focus type, and is a folding or reflex type or a miniature with some adjustments—you, too, can accomplish shooting the exposures in your classroom in a similar manner as with a box camera. Set your camera lens opening at f:11 or f:16. Then set shutter at "T" or "B". You can use a cable release, if you have one, to help eliminate any movement in operating shutter release. If you have a footage scale or range finder be sure to use it to adjust the distance the lens is from the subject. You can probably get much closer than with the box camera and still get sharp pictures. Move in as close as possible so that your subject fills the view finder, vertically or horizontally.

Snapshots Become Photographs Crop your snapshot when it comes from the photofinisher with a cardboard mask to select the portion you want enlarged. Clip a similar mask onto your negative and ask your finisher to "blow up" only that portion. If your film was loaded carefully, if your lens was clean, if there was no camera or subject movement, if the distance and the exposure were correct you will be rewarded by good photographs.

Kay Burkit Miles teaches photography in the art department of Pershing High School, Detroit, Michigan. She was head of the fine arts department, Barbour Intermediate School, for twelve years. During her sabbatical leave, 1950-51, she carried on independent study in developing new audio-visual techniques and advanced photographic procedures. Rights for future publication of this material are reserved by author.

growth of art in McHenry County

RUTH APPELDOORN MEAD



Halloween painting by a third grade boy, Edgebrook School, McHenry, Illinois. This was the boy's own creative work, painted without prompting or suggestions from the teacher.

Here is the story of a typical Middletown community and the problems faced by the art supervisor during her service of twenty-five years. Both elementary and art teachers should profit from her experiences.

McHenry County is a fast-growing part of northern Illinois. Formerly a farming area, a large part of it is now becoming suburban Chicago. It has the usual problems that growing pains present; small schools, overcrowding, and consolidations. In spite of the depression of the early thirties, the rural schools were an art-hungry group, and I often think that some of our best art teaching came from the small country schools with limited means and the resultant use of native materials. We have even dug our own clay and brought old felt hats from home to use in crafts. An art room has seldom been available, and even then it had to be shared with other groups; chemistry and physics classes, wrestling groups, Thursday-evening community ping-pong teams, and all of the odds and ends of meetings with no other place to go. However, I think in the elementary grades the lack of an art room, where children can be parked with their "mess," has been something of a blessing from a creative standpoint, for art should be a part of their work-a-day routine.

Art cannot be regulated on a hours and minutes basis, since some activities take much more time than others, and it was necessary for this art teacher to develop good working relations with classroom teachers. At first it was slow going. Some teachers had more interest in art than others. However, I have often found that the best and most free work comes from the teacher who tells me "I cannot draw a straight line." I am often thankful that she cannot. Many of the older teachers are inclined to be traditional in approach; think of the art teacher as a free period for themselves, and art as an isolated, unrelated experience for the children. Other teachers are such good housekeepers that no art mess is tolerated for long in their rooms. Most classroom teachers are best reached through a program of correlation with the various subject areas; science, dramatics, social studies, nature study, music, health, and geography. One enthusiastic teacher in a school can often start a surge of creative work in the other classes.

Correlation often takes the form of a mural, with the work beginning after the children have a great deal of knowledge on the subject. Each child develops his own

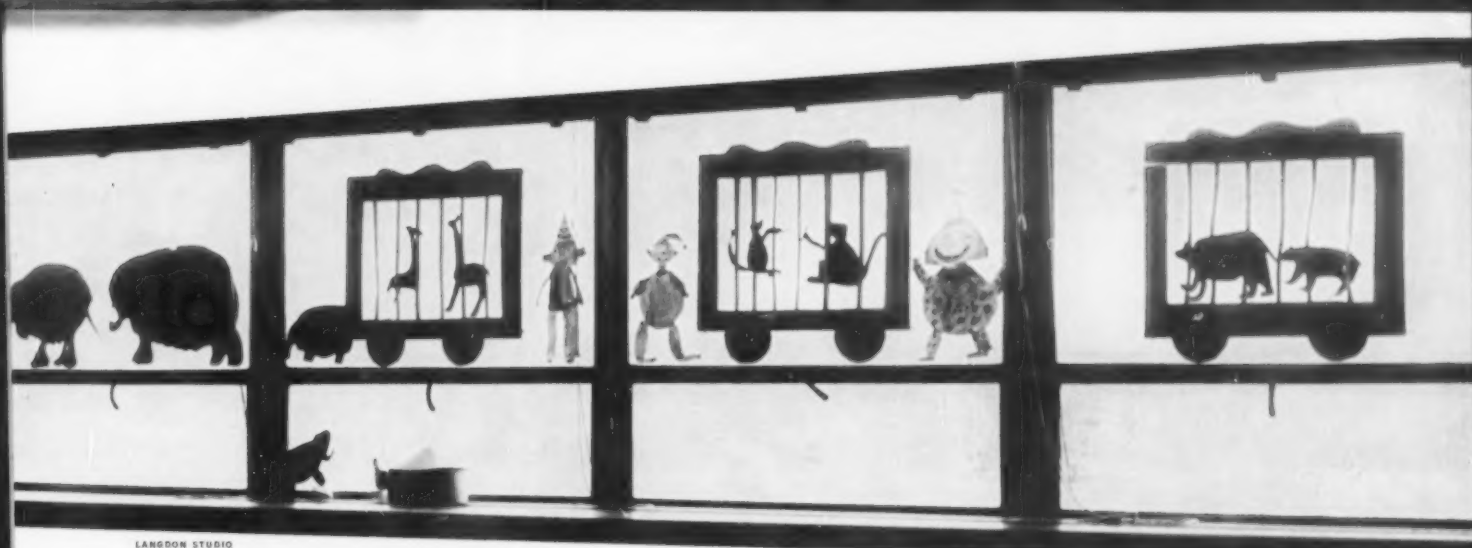
ideas and from the individual drawings the mural is assembled, with each child executing his own part under the supervision of a chairman whom they have selected. We work largely in the halls on the floor, unless blackboards or wall space is available at a working height. Newspapers are spread on the floor for protection. Cafeteria tables are excellent, when available. The time element is important. It is often best to work a longer time at a stretch and not let interest lag. This is especially true in the seventh and eighth grades, particularly if the mural is a large one. We could use a great deal more art supplies than we have available. I find that a roll of wrapping paper goes a long way. Heavy craft paper, forty-eight inches in width, is preferred. We manage to keep different colors in different schools and trade

colors as needed. Large sheets of newsprint form our backlog of art paper for general use.

Without an art room it has been difficult to keep paint easily accessible. We have found that several aluminum gem or muffin pans (the tin ones rust) with six to twelve compartments for separate colors are best. These can be kept going by covering with aluminum foil between usings and not allowing them to dry out. A chairman can be selected to keep water in them. Some teachers prefer small jars of colored paint (baby food jars, collected from home) which can be covered. I find, however, that the cover which sticks and requires the teacher's time to open is not conducive to a desire on her part for freedom with paints. The average room teacher prefers to have a small number of children

Detail of Early McHenry mural, painted by children of Caroline Bauer's fourth grade in Edgebrook School, McHenry, Illinois.





LANGDON STUDIO

painting quietly at a time than to have a general scramble with all painting at once. Desks are sometimes used, with newspaper protection, but a large worktable can often be improvised with sawhorses and plywood top covered with oilcloth.

Sometimes subjects are suggested, in the beginning, but children will often become so interested that they will not need this kind of motivation. Often when the child is left alone with no adult assistance he will produce work that is surprisingly beautiful and imaginative. Such a one is the fourth grade picture, "Soldiers Guarding the Tomb." Guidance is given, however, as each child requires it. We provide help as needed in such things as action drawings of figures and animals, based on the child's own observation of actions and proportions. He may stand by his desk and go through the motions to "feel" how his body looks, or a child can stand in front of the room and be observed in action. In high school we use the blind and contour method of drawing. We observe the appearance of distance and diminishing size. We look out the windows and go on field sketching trips in the spring and fall. Older pupils profit from such help.

The sheer imagery, inventiveness, and enjoyment of the first three grades should always be encouraged. These grades are by far the most spontaneously creative, and in diminishing order. From the fourth grade on the art teacher needs to give more specific help. This may be a demonstration in the use of a particular technique or the showing of work of various artists. Expeditions to the zoo, museums, and so on, are good motivating factors. In one first grade the use of a bus for a visit to the zoo proved impractical, so the children brought their own stuffed animals from home and made their own zoo in a bookcase. Then they drew pictures from them. A large mural naturally followed; also a near life-size papier-mâché baby elephant. In the lower grades a trip to a farm helps in the making of a farm mural. Once we visited a chinchilla ranch. In the middle grades the subject fields of the social studies, sciences, health, and reading

First graders in the Edgebrook School made above paper cut-outs after visiting the zoo and reading. Dorothy Gibbs and Genevieve Knox, room teachers. Below, soldiers guarding the tomb, by Gerald Hoffman, Nellie Doherty's fourth grade.





LANGDON STUDIO

Farm mural, Dorothy Gibbs' first grade, Edgebrook School.

offer excellent opportunities for art to play an important rôle as teaching aid. Their interest in a subject has been aroused and they know considerable about it. The prospect of making a mural arouses excitement and more interest. The older child is becoming self-critical and may be fearful of adult criticism. He will expect more help in drawing and composition. The clever teacher is one who can provide just the right amount of help and encouragement, when it is needed, without influencing unduly the child's own art expression.

A recent fifth grade mural on South America proved very colorful and successful. The group decided to have a party and invite their parents. Each child discussed his part in the mural and it proved a most constructive study which was a pleasure to the parents, and very good public relations. A sixth-grade mural on the "Flora and Fauna of our part of Illinois" was a nature study project, and now decorates the hall of the school. Backdrops for school programs usually fall to the lot of the upper grades. Discussions about composition and careful planning are necessary. Experience proves that there is a flagging of interest unless the work is carried through to a speedy conclusion. Halloween furnishes an opportunity for large window decorations. This past

season we made large decorations on white wrapping paper and placed these in the various windows as well as school corridors. Refrigerator tape is good for holding them in place. Large school windows offer a place for cut-paper work. We seldom paint directly on the windows because of adverse school board reactions to the soiling of new paint surfaces and janitor problems. However, all children's work is exhibited as much as possible, in their rooms and in the halls. We have come a long way in the twenty-five years since this writer began her work with sixty small schools, at a salary of two dollars and fifty cents per month per school—from which she had to pay her own car expenses and often provided materials.

Ruth Appeldoorn Mead is supervisor of art for McHenry County, Illinois. Work illustrated was done under the supervision of classroom teachers at the schools credited with the material. Young art supervisors, in particular, will profit from her analysis of relations with different teachers in the elementary school. Classroom teachers everywhere tend to fit into one of the types discussed by the author in the second paragraph. If you can find yourself in one of these descriptions you may understand the art supervisor better.

Mural showing the Flora and Fauna of Our Community made by Marian Cole's sixth grade at Countryside School, Barrington.

LANGDON STUDIO





SAMUEL A. MURRAY

CATHERINE EISAMAN

A gay painting in a hospital playroom by students of the Allderdice Junior High School. Painters first read stories.

BIG PAINTINGS FOR LITTLE PATIENTS

Students of a Pittsburgh junior high school painted murals for the children's hospital. The enthusiasm for this project stimulated their interest in those less fortunate and led to worth-while art experiences.

If you are skeptical about twelve- and thirteen-year old boys and girls being interested in painting pictures of "Puss in Boots," or "The Sleeping Beauty," try asking those who have been in the Children's Hospital for any illness to raise their hands. Be ready for many eager reports; and before they become too detailed, steer the conversation around to the need for interesting visual material in any place where children must be separated from their families and friends.

We begin our hospital mural ideas with a discussion of what makes a picture interesting to young children. Familiar themes, favorite stories, fairy tales, and nursery rhymes were mentioned. The pupils know all you have ever heard and



Ronald Ali completes his second painting for the hospital.

many more. Each child selects his own story, and pencil sketches are made on nine- by nine-inch sheets of paper because the large murals must fit square spaces. The next day we select some of the most hopeful results and the discussion of what makes an interesting picture begins anew. Sandra has drawn "Little Boy Blue" fast asleep, and anybody would recognize him; but do we need all that space given over to nothing but a haystack? Might not a child lying in bed and looking at that picture day after day find so much hay a little tiresome? What could be added to make the picture more interesting? Sheep in the meadow? Cows in the corn? Could any other farm animals be introduced, or any other members of Little Boy Blue's family?

The children have become interested: hands are flying in the air, and ideas come tumbling about! All this is very helpful to Sandra, but how can it be applied to Fred's "Humpty Dumpty," who is perched on an endless expanse of carefully drawn rectangular bricks? How could we place the center of interest to bring him forward and reduce the amount of empty wall? In the space above Humpty Dumpty, let's have the king's horses arriving in the distance and beyond them the castle. Humpty Dumpty is huge now that he has been placed down front, and Fred is a little frightened at the thought of drawing anything so big; but

how many opportunities are now presenting themselves that were impossible when Humpty Dumpty was so small? Instead of the simple egg with two eyes near the top and a mouth at the bottom, we now have space for interesting details. "A collar!" "A necktie!" "A jacket!" The children's hands are flying. "A hat!" "Would it stay on his head if he were falling off a wall?" "Tie it on with a ribbon under his chin." "No, let it fly off and cover up some more of those bricks." The children are getting the idea. Interesting details. Make it lively! Have more things happening. We begin again. The drawing isn't so important. Place each thing where it will show up best. Add as many ideas as possible. The final test comes when we determine which pictures will hold a child's interest the longest.

In the meantime, wrapping paper has been taped to the bulletin boards and the blackboard. The finished murals must be thirty inches by thirty inches, and in our room we have space for about eight. The project is presented to only one class at a time. The drawing and painting takes from three to four weeks, during which time the other classes are watching the work progress. Praising and criticizing they eagerly await their turns.

The selection of the pencil sketches most worthy of being enlarged turns out to be no problem. The children, with their frank, easy directness, do an excellent job of selecting. The pencil sketches are taped to the large sheets and the enlargements begin. The rest of the class goes on to other work, but always with the understanding that anyone whose work was not chosen at that time but who especially wants to paint a mural may work on a pencil sketch in a class whenever he is free and will be given space as soon as it is available.

Aside from an occasional remark, we pay no attention to the children painting murals for several days; but when the drawing nears completion and it is evident what the various things are and where they are placed, we take time in class for good constructive criticism of each picture. Every effort is made to help each child make his work as attractive, understandable, and entertaining as possible. The sketches have been made with chalk, and the children cautioned to draw lightly so that alterations are not too difficult. This criticism does take extra time; but as long as the children are watching the work progress, they will encourage their classmates toward a state of perfection far beyond the teacher's highest hopes.

We don't talk very much about color when the children are ready to paint; only that the largest and most important areas should be painted first, that each painter should view his work from across the room often, that painting a picture is creating something entirely new and original, and that an artist need consider nothing in the selection of color except that which would look best in his picture. Experience with color is such a personal thing and the possibilities of selection so varied, that the important thing is only that a painter should feel free in his selection. Fiction and fantasy are

our material, so why be hampered with preconceived ideas of color? Now skies can be pink, and trees can be blue, and the eighth grade is relieved of all responsibility for pseudorealism.

The children's enthusiasm for this project and their interest, which always lasts beyond the length of the semester, demonstrate clearly that they are interested and stimulated with the idea of doing something for those less fortunate than themselves. The boy who wouldn't be caught reading fairy tales will spend weeks and have a wonderful time painting an illustration of "Snow White" and feel entirely justified in his pleasure. He explains to his friends when he brings them to the art room to see his work, "This is a picture for the Children's Hospital"; and it's a moment of

great pride when he signs his name and address on the back, hoping that some child will write to him concerning his work.

Princes and princesses, dragons and dwarfs are very interesting and intriguing characters to junior high school boys and girls; and painting murals for younger children gives them a wonderful excuse to use their imaginations to create something interesting and beautiful for someone else to enjoy.

Catherine M. Eisaman teaches art at the Allderdice Junior High School, Pittsburgh, Pennsylvania. Photographs are by Samuel A. Musgrave and are used by courtesy of Pittsburgh Public Schools. Mary Adeline McKibbin is director of art.

Gay colors and familiar subjects interest the young patients. A painting by a student of the Allderdice Junior High School.





Weed drawing by Diane de Mers, above; Jay Bee, below.



HERE'S HOW

Brief descriptions of successful art activities, emphasizing processes and techniques. Readers are invited to send short items for these pages.

DRAWING WEEDS IN THE HIGH SCHOOL

EVELYN SURFACE

Pen and ink, and colored pencil, were used on this month's cover. High school students enjoyed drawing common weeds in decorative lines and discovered there is inspiration for beauty in the ordinary weed.

Ordinary weeds can be excellent subject material for beginning work in pen and ink. In fact, the students at Escondido Union High School enjoyed it so much that most of them wanted to do a second piece immediately. We gathered weeds of many varieties; they have such interesting detail for lacy work. The tiny ones were blown up in size and some of the larger ones were reduced to make pleasing relationships. We eliminated containers in favor of a grouping of leaves at the base. Instead of using the usual lines for stems and flower forms we used decorative lines, dots, and spots, trying to put the ink on more delicately at the tips of the fronds, a little heavier at the base, with accents where necessary. Some possibilities in fancy lines were suggested on the blackboard and each student experimented with various scallops, volutes, wavy lines, circles, dots, and so on. We left enough white space within the forms for the addition of colored pencil with some white areas left, in order to give sparkle to the work. A line technique was emphasized with the colored pencil, using enough warm tones for a pleasing result as suggested by the illustration on the cover of this issue of School Arts.

Evelyn Surface is art instructor at Escondido Union High School, Escondido, California. A great deal of the quality in the original drawings shown is lost by the necessity to reproduce them in black and white halftone. A special full-color plate was used on the cover to retain the fine detail.

A well-designed piece of pottery deserves a covering of glaze that is in sympathy with the product. Here is an introduction to glazing pottery; what glazes are, how they are mixed, and ways of applying them.

GLAZING POTTERY

GEORGE BARFORD

The best way of finishing pottery is to glaze it with a vitreous glaze. It may be that in some cases there is no possibility of glazing classroom pottery projects, because of lack of equipment or lack of time. These situations lead to makeshift finishes such as paint, shellac, wax, and so forth. If it is at all possible, a well designed and carefully finished piece of pottery deserves a sympathetic covering of glaze. This will make it more pleasant to look at, to handle, and to clean.

What is a Glaze? A pottery glaze is a mixture of materials which, when fired in a kiln, will change to a vitreous or glasslike state. The materials of a glaze are usually minerals or metallic oxides which have been ground to a very fine powder. These powders are weighed out in various proportions and mixed with water so that they may be applied to pottery surfaces. They do not form a solution with the water (except for borax and soda ash) but remain in suspension in the water. The main ingredients of most glazes are silica in some form, usually flint, and some kind of flux to lower the melting point. Lead oxide, borax, and soda ash are some common fluxes. Quite often glaze materials are combined in factory production into what are termed "frits." Frits are especially valuable to the potter who wishes to use borax glazes, because frits have already been fired in the factory and are reground before shipping, so that all ingredients are insoluble. In addition to flint and a flux, other ingredients are often added to glazes for certain purposes: clay to control viscosity, rutile for crystalline effects and for matt finishes, whiting for brilliance, metallic oxides for coloring, and so on.

Some Simple Glaze Recipes In preparation for this article I made and tested some simple glaze recipes, and, oddly enough, most of them turned out well. All measurements given are percentages or parts by weight. In fact, all glaze recipes are given by weight and not by volume. Borrow a gram scale from the chemistry or science department (give them a piece of pottery as rent); weighing by grams is so much simpler than by pounds and ounces. The

bentonite mentioned in most of the following recipes is added to help keep the glazes in suspension when not in use.

Glaze No. 1: Borax 16 parts, Flint 8 parts, Copper Oxide 1 part, Opax 4 parts. This turned out to be the best of these simple glazes. It has a satin surface due to the opax, and a better blue-green color than glaze No. 3, which is the same basic formula without the opax. (Opax is a form of the mineral zirconium, which added to clear transparent glaze will make it white and opaque.)

Glaze No. 2: Borax 16 parts, Flint 8 parts, Copper Oxide 1 part. Essentially the same formula as Glaze No. 1, but it has a very glossy surface and a straight green color. It tends to run somewhat in firing, and should be an effective glaze over carved decoration.

Glaze No. 3: White Lead 60 parts, Flint 30 parts, China Clay 10 parts, Bentonite 2 parts. This is a satisfactory glaze of simple formula; it works well and adheres well and is effective even when applied in a very thin coat.

Glaze No. 4: White Lead 60 parts, Feldspar 20 parts, Clay 20 parts, Bentonite 2 parts. The clay in this transparent glaze keeps it from becoming too glossy. It covers evenly and does not drip from vertical surface. It has a yellowish cast due to the white lead and clay.

Glaze No. 5: Frit No. 3304 90 parts, Rutile 10 parts, Bentonite 5 parts. This transparent glaze has somewhat of an orange-peel texture compared to the other glazes tested.

Glaze No. 6: Frit No. 5301 80 parts, Borax 20 parts, Bentonite 5 parts. This glaze is from an old formula; it liquefies readily and is intended

Wet glaze is first strained through an eighty-mesh screen.



ALL PHOTOGRAPHS BY GEORGE BARFORD



Sprayers ranging from a bug-gun to compressor type, above, may be used to apply glaze. Other methods are shown below.

mainly for firing to cone 015 (1480 degrees F.). When four per cent of copper oxide is added to the basic formula, a fine turquoise glaze results, suitable for ceramic jewelry or other small pieces. Being essentially a low fire glaze, it crackles considerably when fired to cone 05, but still has a good appearance.

Glaze No. 7: Borax 60 parts, Flint 30 parts, Ball Clay 10 parts, Bentonite 5 parts. This is very similar to Glaze No. 6, but with less crackle effect. It is a very clear transparent glaze.

How to Mix Glazes A simple way to mix glazes, and one that works perfectly well for the relatively small amounts needed for classroom glazing, is as follows: the glaze ingredients are weighed out and mixed thoroughly with approximately an equal weight of water, following which the glaze liquid is strained through an eighty or sixty mesh screen and kept in a screw-top quart or other size jar. Label the jar before you strain the glaze into it; it's too easy otherwise to put it off until you forget just what the mixture was. Glaze consistency is very important. Too watery a glaze will run off the sides of a pot without coating it sufficiently, and too thick a glaze will dry so quickly that it will be very

difficult to apply it evenly. If a glaze is too watery, let it stand overnight and pour the standing water off in the morning. Addition of small amounts of bentonite or epsom salts will thicken a glaze also. If the glaze is too thick, add more water. All glazes should be well stirred or shaken before using.

Ways of Applying Glazes Spraying is a very fine way to apply glazes because it results in an even coating of glaze, and the thickness of the coating may be rather accurately controlled. Spraying means a sprayer, and this may range from a bug-spray gun to a compressor and gun with hose. The bug-gun should be at least of quart size, and should be discarded when it ceases to function properly. Nothing is more frustrating (and messy) than a poorly working spray gun. Brushing is a good and most economical way of applying glaze. The glaze should be about as thick as cream, and should be applied in one-dip strokes with an inch and a half varnish brush. A good brushing method is to go over the whole piece once with overlapping brush strokes all in one direction, then go over it a second time with overlapping strokes at right angles to the first coat strokes. As a general rule, strive for a glaze coating about one-sixteenth of an inch thick. Less than that thickness is apt to give the piece a dry and starved look.

Dipping glaze onto pottery is an old method of glazing and one still in use in some commercial potteries. It isn't especially a satisfactory method for classroom glazing, because a considerable amount of each glaze is needed to dip into. Skilled glazers can do it deftly, but children would probably be up to their ears in it. I don't know; I never tried it with them. Pouring is an easier method than dipping,

Glaze may be poured into vessels and emptied at once.



but not as good as brushing. For the inside of tumbler shapes or narrow-necked vessels of any kind it is a necessity, however. The glaze to be used should be fairly thin. It is poured into the clay piece rapidly, until not quite full, then emptied almost immediately with a rotating motion so as to cover all the inside with glaze. Any excess that might run over on the outside can be removed with a soft cloth when the glaze is thoroughly dry. This will only be necessary if you are planning on using a different color glaze on the outside of the piece.

Drying Glazed Ware It is best to have the glazed pieces dry before stacking or turning on the kiln, although I have put freshly glazed pieces in the kiln and turned it on immediately, and they turned out all right. (This I have done only when I didn't particularly care how they turned out; probably if it were important they would turn out to be horrible.) Sometimes when the biscuit fired ware is of a dense type of clay, the glaze tends to run off the pieces without a good coat adhering; this can be helped by placing the biscuit ware on a stilt over a hot plate, or better still, under an infrared heat lamp. The heat lamp is useful for many things besides aching muscles; it is fine for quick drying things, for softening plastic for bending, etc.

Cleaning Foot Rims If the glaze is scraped from the bottom rim of plates and bowls, or from the bottom of flat objects, stacking the kiln is greatly facilitated. Unless the glaze is one which tends to drip or run, it is then unnecessary to set the piece upon a stilt or triangle; it can be set right on the shelf. As indicated in the article on firing the kiln, kiln wash should be applied to the shelves as a precaution.

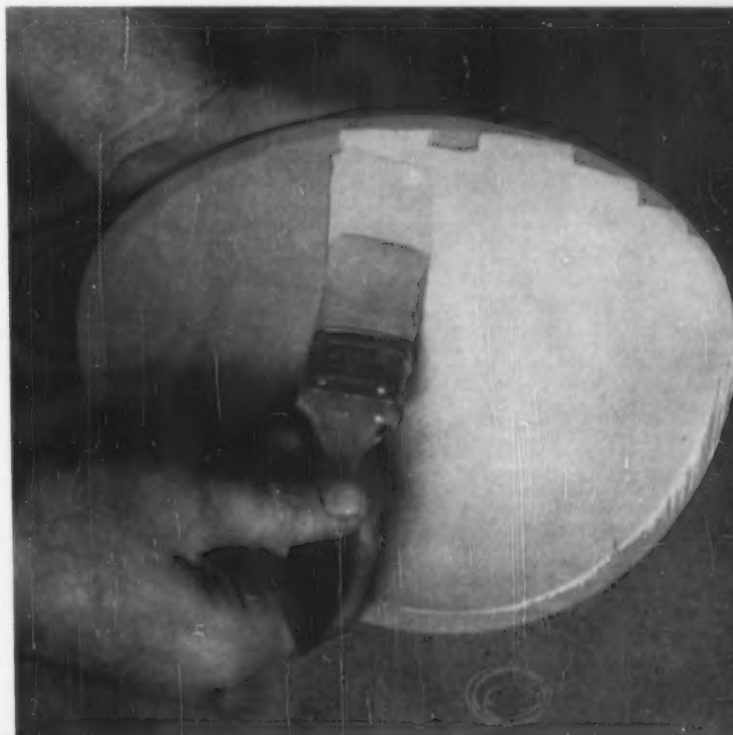
Dipping, a common commercial practice requires much glaze.

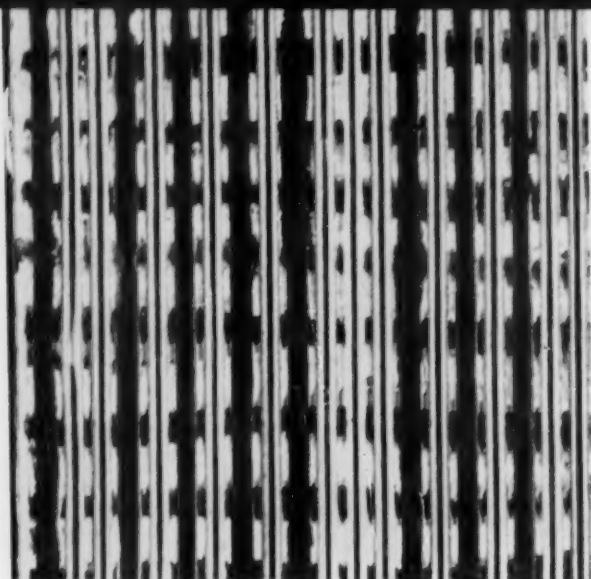
Some Glaze Defects and Their Correction Sometimes glazes will "crawl," that is, leave bare spots on the finished ware. This is most often due to dust on the surface during glazing, or grease and dirt on the surface due to too much handling of the biscuit ware before glazing. Reglazing and refiring will usually correct this defect. Biscuit fired ware that can not be glazed for some time should be covered to keep dust from it and should not be handled any more than necessary. The inside of deep bowls should be thoroughly dusted out before glazing, as dust tends to settle at the bottom and is often invisible. If a glazed piece has bubbles on, or in the surface, it probably means that that particular glaze was not fired to its maturing point, or that it has an overload of some ingredient such as manganese that tends to bubble violently during the firing. The bubbles will often disappear during a second and higher firing.

Crazing, a network of fine cracks in a glaze, is difficult to correct. Sometimes adding more flint will help, but usually crazing is a result of underfiring of the clay itself. Stoneware clay fired and glazed at earthenware temperatures will usually result in the glaze crazing, particularly if the glaze is a clear transparent one. The best way I have found to avoid crazing is to use an earthenware clay that fires to a good hard body at cone 04 or 05. Crazing is seldom a problem in glazing this type of clay.

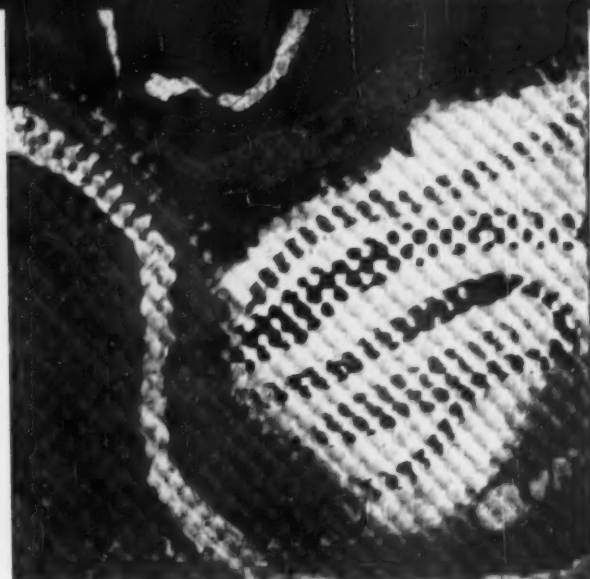
George Barford, who has been writing the series of articles on Clay in the Classroom, is assistant professor of art at Illinois State Normal University, Normal, Illinois. During the previous seven issues of School Arts he discussed steps from the preparation of clay to firing the completed object.

Brushing with a wide brush is a good, economical procedure.





Corrugated and other textured packing papers are fascinating materials for children's designs. Unless the paper is colored, children cover the paper with tempera paint, and allow it to dry before adding straight or curved lines. Waffle textured paper comes between phonograph records. There are several kinds of corrugated paper, with both large and small ridges, purple paper from apple boxes, and even white corrugated paper. Stores are good sources for this paper.



DISCOVERING TEXTURE

JESSIE TODD

Jessie Todd teaches at University of Chicago campus school.

MAKING PAPER BIRDS

ANNA DUNSER

Narrow strips of paper, about an inch wide, make excellent material for constructions by younger children, particularly if a stapler is substituted for the slow method of pasting. Miss Braun gave her first grade children strips of colored construction paper and suggested that the children see what they could make. They experimented with rings, and bunches of the strips held together at one end, and then tried making birds and animals. Most of the children preferred birds for they could be suspended with a thread from a wire which was stretched across one corner of the room. With very small children it may be desirable for the teacher to staple the paper while it is held in place by the child. The novelty and ease of fastening with staples intrigued the first grade children and kept them inventive for a long time. The combination of colors used added to the festive appearance of the creations. This type of project could be undertaken at any grade level, and is especially suitable where several grades must work at the same time. Narrow strips of paper may be salvaged from the paper cutter. Another source would be the local printing plant, which might be persuaded to save the most colorful strips trimmed from booklet covers.

Anna Dunser supervises art in schools, Maplewood, Missouri.

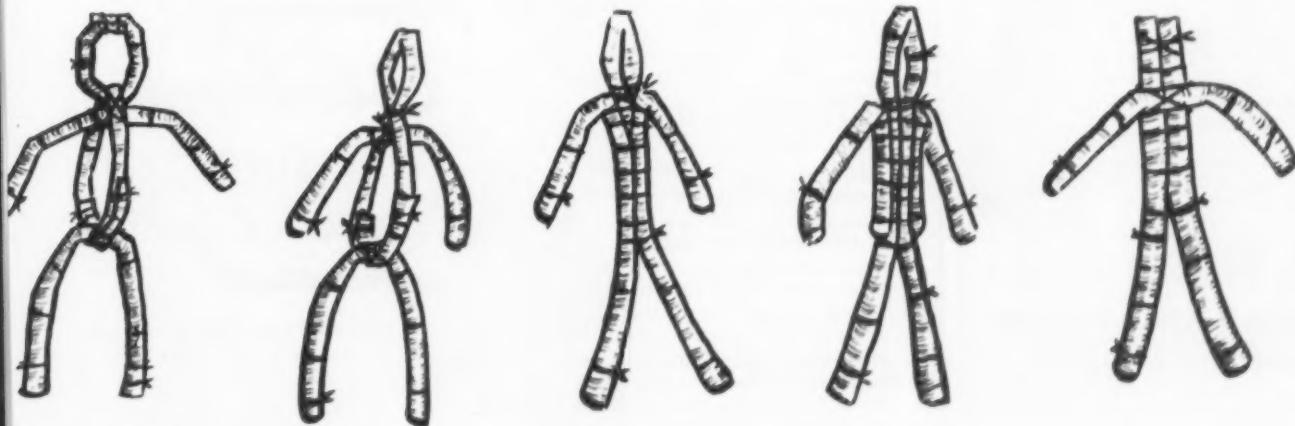


MAKING DOLLS OF NEWSPAPER

ELIZABETH WALTON

Newspaper, rolled and tied, may be made into an armature for papier-mâché dolls. Since there are various ways of constructing armatures and because it is easier to cut the newspaper before it is rolled, preliminary planning is necessary (see diagram). Folding crosswise two thicknesses of newspaper which are the right length and rolling from the open edges towards the fold will make a smooth roll. It should be tied tightly in several places. Wire (fourteen to sixteen gauge) inserted into the roll helps to strengthen the construction and to hold the position of the arms and legs. After the rolls are made, bent and tied into the skeleton-like support, wads of newspaper are tied wherever they are needed to fill out the rough shape for the doll's body, head, and limbs. Small pieces of newspaper, dipped into paste thinned with water to the consistency of milk, are applied in several layers to the entire doll. This need not be done all at one time. Before the first layer is dried the arms and legs should be tied into a lifelike position. Wads of pasty paper may be used to make features and to fill out the figure, before the final layer is added. When the papier-mâché is thoroughly dry, the doll may be painted with tempera and finally shellacked, if desired. Hair may be painted, or a wig made from cotton or yarn. Cloth, crepe paper or several layers of newspaper pasted together are some of the materials from which clothing may be made.

Preliminary planning is helpful since it is easier to cut the newspaper before it is rolled and there are various ways of constructing armatures as suggested below. After the rolls are shaped and tied into skeleton-like supports, fill out shapes.



DRAWING BY ELIZABETH WALTON



A papier-mâché doll used with a display in the classroom.

Elizabeth K. Walton is a special art education consultant in Baltimore, Maryland. Other features by her will follow.

EVEN
BEGINNERS

DO
ADVANCED
WORK

WITH

AmazArt®

the amazing new
right-from-the-
tube decorating
and marking
paint



You'll be delighted with the dramatically easy way AMAZART decorates skirts, bags, neckties, curtains, table linens, boxes, trays, vases — makes them beautiful and distinctive with little effort, at small cost.

No fuss, muss or mixing — you paint right from the tube. AMAZART is free-flowing, quick-drying, permanent and waterproof. Works on plastics, glass, fabrics, wood, metal, leather, tile, etc. Trouble-free tip removes for easy cleaning.

Available at 75¢ in single tubes in 12 colors, or sets of 4 colors at \$2.95.

Send for FREE folder
"How to Decorate with
AMAZART" to Dept. 5A-105

BINNEY & SMITH INC.

Makers of CRAYOLA Crayons
380 Madison Ave., New York 17, N. Y.

ITEMS OF INTEREST

American Education Week The 35th annual observance of American Education Week is November 6-12. Sponsored by NEA and other interested national groups, this week is set aside to emphasize the importance of education in the future of America.

The NEA offers material at nominal cost designed to help plan, organize, and carry out your American Education Week programs. Those wishing to order AEW helps should write soon to American Education Week, NEA, 1201 16th Street, N. W., Washington 6, D. C.



New Drawing Pencil A new charcoal black drawing pencil has recently been added to the high quality line of pencils offered you by General Pencil Co., Jersey City, New Jersey. Called Chalk-white, this new pencil is soft enough to cover wide areas, yet firm enough to obtain fine details in charcoal drawings. It goes on over black charcoal and enables you to obtain new values in contrast and brilliance in highlighting white areas. It is effective in use on standard charcoal papers and artists' colored papers. In addition it erases clean, leaves no deposit on the paper, may be "fixed" without running or fading, and sharpens readily in a standard pencil sharpener. Your school supply dealer or art supply store will gladly show you this new Chalk-white pencil by General.

Colored Jute You are offered at no cost a swatch card giving samples of jute cord in sixteen lovely colors. Called Jute-Cord, you'll find many uses for this material in your craft classes and for hooked rugs, weaving, etc. It's strong, durable and has a natural texture that's very appealing. It's inexpensive, too.

For your free copy of the swatch card of sixteen tones of this material, simply write Kelbar Sales, Inc., P.O. Box 1685, Grand Central Station, New York 17, N. Y.

Art Teaching Material A revised edition of a favorite of art teachers has recently been published by Curriculum Laboratory, Teachers College, Temple University, Philadelphia 22, Pennsylvania. Titled "How to Make It," this mimeographed booklet of 21 pages, size 8½ by 11, is a bibliography of free and inexpensive materials dealing with arts and crafts. To make this material avail-

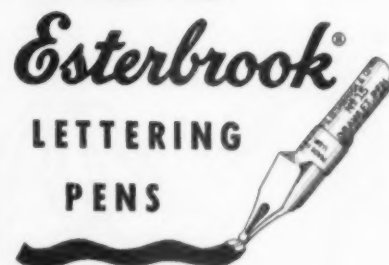
(Continued on page 38)

20

LETTER PERFECT POINT STYLES



to speed the
lettering and
drawings of
ARTISTS, TEACHERS
and STUDENTS
everywhere



THE ESTERBROOK PEN COMPANY
CAMDEN 1, NEW JERSEY

TRU-TONE PRESSED CRAYONS

AMERICA'S MOST VERSATILE ART CRAYON



*For Small-Fry
with
Big Ideas use No-Roll*

- Extra Strong
- Flat surface runs lengthwise for good broad line effects
- Will not soften in your hand
- Measures 4 inches long and 1/2 inch in diameter
- Produces vivid colors with a minimum of pressure



FOR
Quick Like A Bunny
ART & LETTERING
USE
BROAD-LINE



- Get inspired design, lettering and poster work
- 3 widths of strokes plus narrow hairlines
- Excellent shading and blending for 3-D effects
- Maintains sharp edge for intricate detail
- May be notched for unusual and interesting effects

True aristocrats—both Broad-Line and No-Roll are made from the same exclusive formula. Both contain the same expensive pigments. Both are pressed crayons which provide exceptionally even color distribution; superior blending qualities and amazing color brilliance. Either crayon responds to the most subtle variations in applied pressure thus providing its user with an amazing range of tones and color gradations. Since they are made in 4 different style shapes—No-Roll, Broad-Line, Hexagonal and Round, you may select your Tru-Tone in accordance with its intended use. Once your students have used Tru-Tone you will understand why they are favorites of America's leading artists, illustrators, layout and lettering men and why Tru-Tones are specified by so many art schools, art supervisors and art instructors. For limitless applications with unending variations . . . for a fresh approach to jog imaginations . . . specify America's most versatile art crayon—Tru-Tone.

**MILTON BRADLEY
COMPANY**
SPRINGFIELD 2, MASS.

lettering



They're great for fast drawing and lettering. Designed by an artist for artists. SPEEDBALL is one of the most versatile--most useful art tools in the world.

36 SIZES AND 5 STYLES

---all with triple ink reservoirs.

Ask for
SPEEDBALL

Pens, inks in various colors--also lettering, cartooning and drawing sets and books at your nearest Art Supply

C. HOWARD HUNT PEN CO.
Camden 1, N.J.
Send 6¢ in stamps for large charts on lettering

ITEMS OF INTEREST

(Continued from page 36)

able to you the people at Temple scoured the country to find helpful booklets on the whole range of art subjects taught in schools. For the most part the items listed are offered by companies who manufacture and sell articles used by art teachers. And the booklets and other material they offer are designed to show you how to use and how to get the best results from their products. Many of the items offered are free, others at nominal cost. The material is classified by subject and grade levels, and names and addresses where it may be obtained are given in a separate listing found in the back of the booklet.

Curriculum Laboratory makes a nominal charge of 50 cents for this helpful booklet. Copies may be obtained by sending your request and money to the address given in the first paragraph.



Mosaic Materials Probably many of you read the article in School Arts for January 1955 titled "Mosaic Art for Today" by Larry Argiro, Associate Professor of Art, State College for Teachers, New Paltz, New York. Pictured here is a kit of mosaic materials Mr. Argiro has for sale. His fresh approach to the use of mosaics in the art program has gained wide acceptance among educators and laymen. The result is Mr. Argiro now offers you, in a single package, the materials and tools for making mosaics. For a folder giving the contents and prices for kits, simply write Mosaic Workshop, New Paltz, New York.

Oil Painting M. Grumbacher, Inc. has announced the publication of a sixteen-page brochure on "Wet-in-Wet" Oil Painting by artist Ludolfs Liberts. A full-color plate of "Paris at Night" by Liberts and illustrations showing the progressive steps in painting it are included. There is no charge for the brochure, which may be obtained by writing to Michael M. Engel, Dept. SA., 460 West 34th St., New York 1, N. Y.

Free Photo Exhibit A service feature, completely free of charges, which is both interesting and instructional, is an exhibit of salon prints offered on temporary loan to all high schools in the United States. This salon is made up of a selection of prize-winning pictures taken by high school students who have participated in the National High

Most Complete Catalog

JEWELRY CRAFTS and COPPER ENAMELING SUPPLIES

- See this new, most complete catalog of copper shapes, enamels (in exclusive shaker-top unbreakable bottles) imported tools, sterling silver sheet, and many additional items for enameling and other jewelry crafts.

**JUST OFF THE PRESS
Get Your Copy Now**

The Jewelry Craftsman Co.

Dept. 11 139 N. Wabash Chicago, Ill.

COMPLETE NEW LINE OF X-acto® LINOLEUM CUTTING TOOL SETS

featuring

- Sharpest, most accurate English-made Cutters
- New X-acto All-metal Handle with "non-slip" Chuck



No. 412 — All-metal handle, 5 asstd. cutters — 89c.



No. 413 — 2 All-metal handles, 10 asstd. cutters—\$1.75.



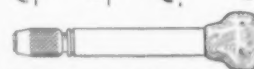
No. 415 — Assortment of 5 different cutters — 50c.



No. 416 — Assortment of 10 different cutters — \$1.00.



No. 414 — All-metal handle only — 45c.



- Blades fit all standard handles
- Handles take all standard blades

X-acto, Inc. 48-41 VAN DAM ST., L.I.C. 1, N.Y.

DO YOU USE THESE DELKOTE PRODUCTS?

DEL-FIX®—the new spray fixative—is unlike any other product on the market. Specially formulated to do all the things that a fixative should, even in the hands of inexperienced artists-to-be, it of inexperienced artists-to-be, it protects and preserves pastel, chalk, charcoal, and pencil drawings . . . permanently. It provides a workable surface on which additions or corrections can be made as needed. It does not stiffen the paper, nor change its grain.

DEL-FIX is being used by more and more students in schools across the nation, fulfilling its original purpose. It is also being used by professional artists and draftsmen, and in offices and libraries for the permanent protection of important papers.

DEL-FIX comes in 12-ounce aerosol spray cans, for easy one-hand application, at \$1.69 per can.

BOOK-SAVER® is the original liquid plastic adhesive for book-repair and book-making. Although most of it is sold to schools for classroom book repair, a sizeable volume goes to bind magazines and reports, hinge loose sheet music, and bind office records for permanent filing.

Perhaps that's why so many art teachers keep a squeeze-bottle of **BOOK-SAVER** among their working supplies. No other adhesive has clear when dry, remains flexible, does not get sticky. It's so easy to use even third-graders can bind loose drawings, mount, mend torn sheets.

An 8-ounce squeeze-bottle with handy applicator tip, enough for many "binding and sticking" jobs, costs only \$1.95.

55-A-1

Both **DEL-FIX** and **BOOK-SAVER** are sold by leading school supply distributors. If your regular supplier does not carry them, order direct.

DELKOTE, Incorporated
Box 1335, Wilmington 99, Del.
Box 574, Berkeley, California

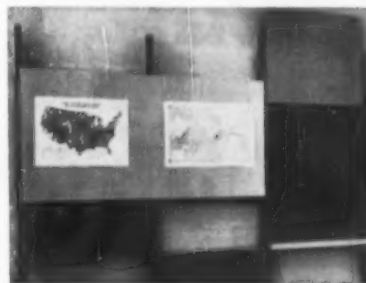
Also makers of **BOOKOTE**, **DELKOTE WOOD LACQUER**, **DELKOTE METAL LACQUER**

School Photographic Awards. It has a freshness and variety of subject matter that will appeal to both students and faculty. The exhibit consists of 50 prints of uniform size, each encased in a transparent envelope which provides good protection. They are light in weight and easy to handle. Part or all of the 50 prints can be displayed at one time. Your pupils will have keen interest in arranging the exhibit.

Transportation, both ways, is paid by the sponsor of the Awards, the Eastman Kodak Company. There is no mention of the company or its products, and the exhibit is strictly noncommercial. It has the approval of the Contest and Activities Committee of the National Association of Secondary School Principals. Bookings can be arranged by writing to National High School Photographic Awards, 343 State St., Rochester 4, N. Y.

Ceramic Supplies A catalog giving complete coverage of ceramic supplies and equipment is yours for the asking. All items are described, priced, and some are illustrated. You'll find the material is presented in a way that's especially helpful in ordering.

For your copy of this helpful catalog, simply write Van Howe Ceramic Supply Co., 1248 South Broadway, Denver, Colorado, and ask for their latest catalog.



Vinyl Plastic Tackboard A new combination bulletin and tackboard has recently been put on the market by Moduwall, Inc., 100 Kings Road, Madison, N. J. Made of vinyl plastic surfacing, and designed to harmonize with every type of room furnishing, it is offered in six pastel shades.

You'll be interested in these features. Vinyl plastic of highest quality is bonded to a strong woven fabric backing. This material is fire-resistant and resistant to stain, cracking, chipping and mildew. It is sanitary and easy to maintain, wiping clean with a damp cloth or soap and water. Thumbtack punctures in Livewall vinyl plastic tackboards are self-healing. For additional details, simply write to the manufacturer or ask your school supplier about this new product.

New Films Catalog The Society for Visual Education has recently made available to you their latest catalog of filmstrips, 2 x 2 slides and color slide-sets. The format of this new 56-page catalog provides three main sections—primary, intermediate, junior

(Continued on page 40)



Beginning CLAY PROJECTS

One of the best ways to interest students in ceramics is to let them get the feel of clay by squeezing or pushing it into forms of their choosing. After they've handled the clay, you can get them off to an enthusiastic start by suggesting a project—for instance, modeling some animal or figure. The fertile imagination of children usually produces amazing and satisfying results. A simple beginning project is the formation of a bowl. You can show them how a solid lump of clay can be shaped easily by pressing the thumbs in the middle and working it around with the fingers. To heighten interest offer the students a collection of objects they can press against the clay. Shells and buttons make interesting patterns and textures, especially if they are pressed side by side or overlapped.

• A POINT TO REMEMBER

Protect the child's health by using safe, non-toxic classroom materials.

PEMCO OH-TEN CLAYS AND GLAZES

are non-toxic (leadless) and meet all the requirements for classroom use . . . developed by one of the world's largest suppliers to the ceramic industry.

Ask your authorized distributor or write for descriptive literature A-10

POTTERY ARTS DIVISION

PEMCO CORPORATION

Baltimore 24, Maryland

One of the world's largest suppliers
to the ceramic industry

INDISPENSABLE TO TEACHERS AND STUDENTS



Floquil Colormaster Kit for lettering, flash cards, posters, art work, sketching and a thousand other uses. 8 brilliant "Dri-ink,"[®] instant drying colors with 8 nibs and applicators.

A stroke and it's dry

Look for  *Seal of Quality*
Write to
FLOQUIL
COBLESKILL, N. Y.

FREE ENAMEL-ON-COPPER IDEA BOOK

Now your classes can enjoy this fascinating craft! The Copper Shop (America's leading source of enameling supplies) will provide you at low cost everything needed for dramatic demonstrations or class projects. FREE Idea Book gives complete description of processes and techniques for exciting, creative results—like hundreds of ready-to-fire copper items and supplies. Send for your copy today!



THE COPPER SHOP
DIV. OF IRMSMAN & SONS
1812 E. 12th St., Dept. Q-41
CLEVELAND 14, OHIO

How to create designs
and put them into form

JEWELRY MAKING

by D. Kenneth Winebrenner, Editor of School Arts,
Professor of Art, State College for Teachers, Buffalo



You'll like every page of this book because it gives you the materials and methods for developing and experimenting with jewelry designs that can be used by you individually and for your jewelry classes, too.

You'll learn how original designs are developed and see illustrations of excellent original designs developed by others.

333 plates include illustrations of 1117 jewelry items, designs, and steps in process.

Send for your copy of **JEWELRY MAKING** with its 200 pages filled with practical help and inspirational suggestions.

TO TEACHERS
AND SCHOOLS
\$5.00

MAIL THIS COUPON TODAY!

CREATIVE HANDS BOOKSHOP
1510 Printers Building, Worcester 8, Mass.

Please send me "JEWELRY MAKING" today.

☐ Bill me for \$5.00 plus 12¢ postage. ☐ I enclose \$5.00.

Name

Street

City Zone State

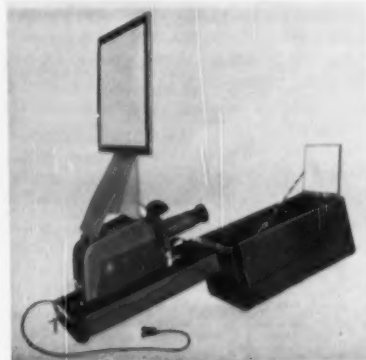
ITEMS OF INTEREST

(Continued from page 39)

and senior high, with all filmstrips recommended for these specific grade areas conveniently grouped together. Within each section, all filmstrips are then grouped according to subject matter areas.

This new catalog contains many new materials released since the publication of the old catalog. Accompanying all materials are concise and accurate descriptions, as well as suggested uses. Over 165 illustrations of representative frames, taken from the actual filmstrips and reproductions of the original slides, are included.

Copies of this comprehensive catalog may be obtained free of cost from any S.V.E. dealer, or by writing direct to Society for Visual Education, 1345 Diversey Parkway, Chicago 14, Ill.



New Model Projector Called The Sound-view Rear Screen and designed especially for classroom use, this unit enables the teacher to remain seated and facing the class while conducting the program. A folded easel type screen is included in the unit with a picture area of 11 by 14 inches. The image is clearly definable from any angle in a brightly-lighted room. There is room in the case for a slide carrier and extra lens. Over-all size of the unit is 8 by 18 by 10 inches, weight 9 lbs.

Further information and descriptive literature may be obtained directly from the Automatic Projection Corp., 282 Seventh Ave., New York 1, N. Y.

Enameling Shades Something of interest to the metal enameler is the thirteen new shades now available in the Thomas C. Thompson Co. line of opalescent colors for enameling on metal. The opalescent colors bring forth hues that were unobtainable in either opaques or transparents, and are meeting with enthusiasm from enamellers wanting to add variety and distinction to their work. Samples are available from the manufacturer, Thomas C. Thompson Co., 1539 Deerfield Road, Highland Park, Ill. Please mention School Arts when you write.

Geographic Bulletins Once again the National Geographic Society, through its educational department, offers you its series

(Continued on page 42)

FREE ARTS & CRAFTS PROJECT BOOKLETS for TEACHERS



Two valuable booklets covering classroom projects in Ceramics, Ceramics without a kiln, How to Make Molds, Wirecraft, Feltcraft, Woodcraft, Rustcraft, Planters, Patio Furniture, Metalcraft, Metal Etching, Glass Etching, Casting with Liquid Plastics, Waxcraft, How to Make Beautiful Jewelry, How to Imbed Biological Specimens, Liquid Marble, Gemcraft Without Tools, Plastic Putty, Porcelizing, Laminating and many other subjects

are available to teachers and school administrators. These booklets are free of charge if you will send us the name of the school and the subject or subjects most interested in.

PLASTICAST COMPANY

6612 N. Clark St. Dept. PC-104, Chicago 26, Ill.

Paste Paper

ALWAYS
With
Best-Test



"BEST-TEST" never wrinkles — curls — shrinks. Excess rubs off clean.

FOR THE GRAPHIC ARTS A MUST
A size for every purpose. Sold by Stationery, Artist Supply and Photographic Dealers everywhere.

UNION RUBBER & ASBESTOS CO.
TRENTON, N. J.

BEST-TEST

MAKES PASTING A PLEASURE



Planning and Producing POSTERS

by JOHN deLEMONS

Ideas for Every Occasion

School Dances, Games, Contests, Shows are only a few of the events in the busy school year that need posters to help promote and enliven the occasion. **PLANNING AND PRODUCING POSTERS** is an inspiring help to your pupils in turning out the right poster for these important events. Order copies today and welcome the challenging demand for ideas.

81 illustrations—11 chapters—60 pages, size 7 3/4 by 10 3/4 inches. 4th and revised edition.

Send \$3.75

SCHOOL ARTS MAGAZINE

1510 Printers Bldg., Worcester 8, Mass.
Please send my Poster Book today!

☐ Enclosed is \$3.75 ☐ Send Bill

Name

Address

City State

Amazing **NEW** **Alphacolor** **Brilliant**

Semi-solid Cakes of Highly Concentrated Pigment in 24 Brilliant Colors.

SO EASY TO USE!

- 1 Dip brush in water.
- 2 Touch wet brush to Brilliant. Note the instant release of bright color.
- 3 Apply color to object. Note the smooth flow—the complete coverage.
- 4 For transparent results, use more water.



For Use On: Paper, Wood, Acetate, Plywood, Metal, Glass, Plaster, Rubber, Cork, Plastic, Leather, etc.

THIS BRILLIANT- SENT FREE

Brilliant are available in Regular and "BIGGIE" sizes in individual colors and in attractive sets.

To receive one Regular-size Brilliant FREE for testing purposes, send your name, address, and name of your school. Address Dept. SA-30.

WEBER COSTELLO COMPANY
CHICAGO HEIGHTS, ILLINOIS
Manufacturers of: Chalkboard • Chalk • Erasers • Art Material • Maps • Globes

GRUMBACHER

"6851" EASEL BRUSHES

FINE QUALITY
BLACK BRISTLE

Long Handle

- poster
 - casein
 - tempera
 - show card
- painting*

NEVER
GOES
LIMP

| | | | | |
|---------|-----|-----|-------|-------|
| Size: | 1/4 | 3/8 | 1/2 | 5/8 |
| Length: | 7/8 | 1 | 1 1/8 | 1 1/4 |
| Each: | .33 | .39 | .50 | .55 |

| | | | |
|-------|-------|-------|-------|
| 3/4 | 7/8 | 1 | 1 1/4 |
| 1 1/2 | 1 7/8 | 1 1/2 | 1 7/8 |
| .66 | .72 | .83 | 1.10 |

...a MUST for school work.
"Stand it on end"...won't go limp

WRITE FOR OIL PAINTING BOOKLET
SPECIFY GRUMBACHER—AT ALL ART STORES
M. GRUMBACHER
INC.

472 West 34th Street • New York 1, N.Y.

30 BRILLIANT CERAMIC COLORS...

Ready for
instant use!



No fuss! No muss! Just dab a brush into any of the 15 Liquid Overglaze or 15 Liquid Underglaze Colors and apply directly to your ware. Each set contains strong, deep colors. Easy to mix for intermediate shades or with white for pastels. There's one full ounce of color in each underglaze jar; 1/10 lb. of color in each overglaze jar. Each 15-color set is attractively boxed with two multi-purpose brushes and instructions. Order today!

B. F. Drakenfeld & Co., Inc. SA
45-47 Park Place, New York 7, N.Y.

Gentlemen: Attached is my check for . . .

- ☐ Liquid Overglaze Set.....\$10.00
☐ Liquid Underglaze Set..... 5.00

I will pay shipping charges.

NAME _____

ADDRESS _____

CITY/ZONE _____

STATE _____



Drakenfeld

Now my visual aids
in color are so much
more interesting.



FLO-MASTER COLORCRAFT SET

Practically every teacher knows that the Flo-master, with its magical felt tip, has revolutionized the preparation of visual aids. Now, with the new Flo-master Colorcraft Set, teachers can produce—in color—designs, sketches, story boards, etc. that are much more attractive—create more immediate interest on the part of the pupils.



\$15.00

THE NEW FLO-MASTER COLORCRAFT SET

4 Pens with caps in ea. of 4 colors to identify ink color • 4 2-oz. cans of ink—one ea. of black, blue, red and green* • 1 2-oz. can Flo-master Cleaner • 16 assorted Felt Tips—4 sets ea. of 4 felt tips as shown on pens illustrated. Each set includes one Fine Mark Adapter. Complete \$15.

*Flo-master inks also available in yellow, purple, orange, brown.

FREE! Flo-master School Bulletin illustrates scores of ways teachers are using the Flo-master. Write for your copy to Cushman & Denison Mfg. Co., Dept. A-23, 153 West 23rd Street, New York 11, N.Y.

Flo-master
FELT TIP PEN



Fine Colors at School Budget Prices

WEBER MALFA Oil and Water COLORS

No need to compromise quality for price if you buy Weber MALFA Oil and Water Colors. They are pure, brilliant, and reliable, with excellent working properties and brush response.

MALFA Oil Colors are put up in studio size tubes (4 x 1"), in 45 colors and whites. Conform to National Bureau of Standards, CS 98-42.

MALFA Water Colors are put up in 3 x 1/2" tubes, in 45 colors and whites.

Malfa Oil and Water Colors conform to the specifications requested by the American Artist Professional League.

Color Cards on request

F. WEBER CO.

Manufacturing Artists' Colormen since 1853
PHILADELPHIA 23, PA.

St. Louis 1, Mo. Baltimore 1, Md.

Patronize your nearest Weber dealer, or school supply distributor.



ITEMS OF INTEREST

(Continued from page 40)

of school bulletins—a new issue for each week of the school year. Last year some 27,000 teachers and students received, through the bulletin, over 139 especially prepared geographic articles, illustrated with 391 superb photographs and maps. These Bulletins have been one of The Society's notable contributions to geographic education ever since 1919.

A typical year of issues gives you vital information on such subjects as: countries of every continent, news highlights, areas of the world such as cities, rivers, mountains, and islands; aviation, railroads, and other transportation subjects; industries and commodities in the news—illustrated with clarity and written especially for classroom use. Think of the many times you can use the National Geographic Bulletins! For example, they give you authentic reference material, plus many helpful ideas on a wide variety of places, people and things—at home and from many foreign countries. And for correlating art with such subjects as language and social sciences, they offer a handy reference file ready to help you and your pupils.

The subscription year starts October 3, 1955 and continues for 30 weeks for a total cost of 75 cents; or \$1.00 for 40 weeks. We will gladly forward your subscription for you. Simply send your name, address, and payment (either cash or stamps) covering the number of bulletins you wish (30 or 40) to Items of Interest Editor, School Arts Magazine, 1510 Printers Building, Worcester 8, Mass., and ask for a subscription to the National Geographic School Bulletin. Before November 30, please.



New... Original Ideas

PAPER SCULPTURE

A Portfolio by M. Grace Johnston . . . ARTS HIGH SCHOOL NEWARK, NEW JERSEY

Have you tried the fascinating experience of taking a flat sheet of paper and making three-dimensional designs—modern designs that sparkle with originality?

For teaching the basic principles of space organization and design—for challenging the imagination and inventiveness of your students in design and composition, you will find a rich store of ideas in this new title. It also gives you methods and techniques for display design, window decoration, school plays and stagecraft, exhibits, fashion shows, and many other activities where paper and three-dimensional design add interest.

This portfolio contains 24 large sheets, size 17 x 11 inches—each covering a different phase of paper sculpture art.

HERE
ARE THE
SUBJECTS

Materials and Tools
Basic Forms
Shadow Folds
Cut Surface Design and
Abstract Shapes
Decorative Leaves
Scrolls and Ornaments
Flower Forms
Frames and Borders

Flower and Leaf Ornament
Bird Shapes
Girls' Heads—Side View
Girl's Head with Hat
Girl's Head with Flowered
Hat
Minikin and Manikin
Cherubs and Drapery
Musical Instruments

Masks of Comedy and
Tragedy
The American Eagle
Dresden Clock and Wreath
Standing Figure
Christmas Angels
A Symbolic Figure
Experiments in Form
Abstractions

On each of the double-size pages you will find a large photograph of a finished piece of paper sculpture, drawings of the method used to make the piece, the techniques to cut, bend, score, fold, fasten, and assemble; plus suggestions for using paper sculpture—in school and home.

Order copies today

Price \$3.75

MAIL THIS COUPON TODAY!

The DAVIS PRESS, Inc., Publishers

1510 Printers Building, Worcester 8, Massachusetts

Please send..... copies of PAPER SCULPTURE at \$3.75 per copy.

☐ Payment enclosed ☐ Send bill payable in 30 days

Name.....

Address.....

City..... Zone..... State.....

New Mixing Medium Called Res-N-Gel, this latest addition to the quality line of Weber products is a concentrated, full strength, ready for use mixing medium. Use it right on the palette with artists' art colors. This new product gives the painter a buttery, plastic, easy-working response. The character of the brush stroke is retained after paint is dry, so your sharply defined details will hold—especially helpful to amateur painters and students who may have difficulty controlling the fluidity of color.

You'll find Res-N-Gel a versatile medium, offering a wide range for experimentation in techniques and methods of painting: canvas, canvas boards, gesso boards, and good quality illustration board and water-color paper. Available in large 6- by 1-inch tubes, you'll find Res-N-Gel a helpful and welcome addition to your painting classes.

For a free, compact folder giving complete details on what Res-N-Gel does for you, how to use it, and the many surfaces recommended for this versatile medium, simply write Items of Interest Editor, 1510 Printers Bldg., Worcester 8, Mass., and ask for the Res-N-Gel folder No. 617.

Hand Paint Booklet A 28-page booklet giving techniques for using Nu Media hand



A young student made the original for this historic print

"SPEEDBALL"

LINOLEUM CUTTERS AND
WATER SOLUBLE INKS

Students learn rapidly with these rugged hand ground steel cutters. Sturdy and dependable, with an easy grip and powerful chuck, SPEEDBALL LINO CUTTERS are ideal tools for clean, easy cutting.

Enjoy the benefits of a good block printing program. Send today for free lesson plans and order a stock of SPEEDBALL LINO CUTTER SETS NO. 1. Sold at all school supply houses.

C. HOWARD **HUNT** PEN CO.
Camden, 1, N. J.
Makers of SPEEDBALL products

SPONSOR OF NATIONAL SCHOLASTIC AWARD
FOR BLOCK PRINTING

Another PAINT-RITE Product!



THE PERFECT MIXING CUP FOR
TEMPERA, WATER COLOR, CASEIN

Check these exclusive features:

- MADE OF HI-IMPACT PLASTIC
- LUSTRE WHITE FINISH
- SMOOTH ROUND CORNERS
- NO RIDGES TO TRAP COLORS
- 1-PIECE CONSTRUCTION
- WON'T BREAK OR CRACK

only 10c at all Ben Franklin stores and most chain and school supply stores.

SCHOOLS: Contact our distributors in 40 states, Canada and Alaska for quantity discounts

FREE! Write today for sample mixing cup!

MONTROSE PRODUCTS

6757 N. CLARK ST. CHICAGO 26, ILL.

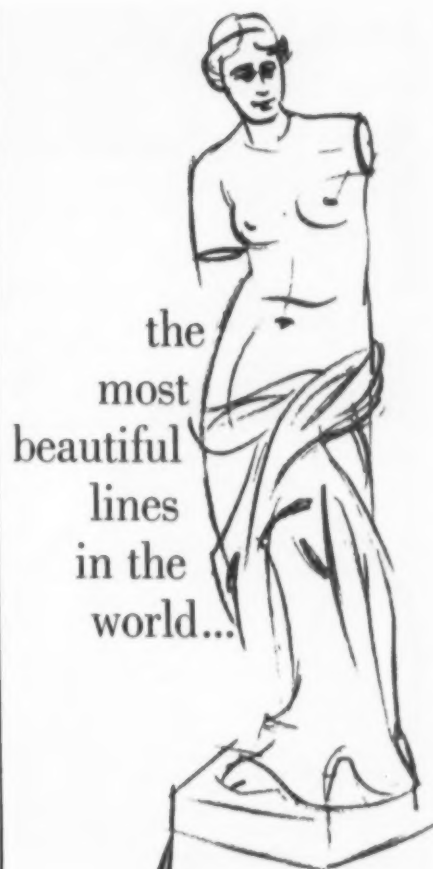
paint in a variety of exciting ways is offered free to you by the manufacturer, Wilson Arts and Crafts. It also gives specific directions for mixing the powdered colors to get the best results when you use Nu Media for finger painting, screen printing, brush painting, string painting, as a ceramic glaze, for scratchboard, blackboard painting or spatter and spray painting. This versatile hand paint is so made that you can use it for all of these art activities. Perhaps you will find still other uses for it. The booklet also suggests techniques which other teachers have found effective and helpful.

If you would like a free copy of this booklet of suggestions for mixing and using this versatile hand paint, simply write Items of Interest Editor, School Arts Magazine, 1510 Printers Building, Worcester 8, Mass. and ask for the Nu Media Booklet. Before November 30, please.

New Craft Catalog The new edition of the O-P Craft catalog has recently been published, and is yours for the asking. It is number 56 and lists, describes and illustrates a wide assortment of craft items ready for your pupils to decorate with original designs and colorful media. One of the new items is a wooden coaster. It measures 3 1/4 inches in diameter outside and 2 5/8 inches on the inside. It is sturdy, well designed and, as in all O-P Craft products, the materials and workmanship reflect the high quality and skill which have always characterized the products of this company. These coasters come to you with a smooth finish ready to be decorated. In addition, you will find many other items, manufactured especially for school use—wooden trays, bowls, shakers, plates, buttons, boxes in a wide range of sizes and shapes—to mention only a few of the items. The catalog gives suggestions for decorating—in a variety of media—the articles offered.

If you need a bit of help or an idea to get you started, the variety of items and design suggestions offered in this catalog will be of special interest. Write O-P Craft Co., Sandusky, Ohio, on your school stationery and ask for the new, colorful catalog No. 56. Free to teachers.

Casein Colors ETA is a new line of popular priced economical casein emulsion colors recently introduced by Talens & Son, Inc., Union, New Jersey. Imported from Holland, ETA colors are suitable for brush and airbrush and are permanent, rapid drying and waterproof. These colors are non-poisonous, have great covering power and do not rub off. The brilliant, rich colors dry opaque with a velvet-like finish and are fully intermiscible and may be superimposed. ETA colors are available in twenty-nine shades plus an extra opaque white which covers with one stroke. They are packed in attractive 2 oz. jars with special, handy, flexible plastic lid and in larger containers, too. An attractive color chart, informative pamphlet and prices may be had by writing on school stationery to Talens & Son, Inc., Union, New Jersey.



the
most
beautiful
lines
in the
world...

...are drawn
with a
VENUS
drawing pencil

The experts know what Venus will give them: the sharper, clearer, perfectly consistent line they want. Venus' patented Colloidal Process produces finer particles in the lead to insure a more even deposit... strict laboratory tests and rigid grading standards produce greater accuracy, greater strength, strict uniformity of tone. Make sure you get Venus—the standard in fine drawing pencils for generations. Send for helpful, illustrated instruction brochure "Sketching with Venus," only 25c and get a **FREE** Venus Drawing Pencil.

VENUS... trademark of fine
craftsmanship in pencils

AMERICAN PENCIL COMPANY SA-10-55
Hoboken, New Jersey

Enclosed is \$_____ for _____ copies of "Sketching with Venus" at 25c each and _____ copies of New Portfolio of 1954 Award-Winning Pencil Drawings at 10c each. Please include my free Venus Drawing Pencil.

Name _____
School _____
Street _____
City _____ State _____

A Popular Art and Crafts Activity . . .



Min-O-Frames—the new popular miniature picture frames. Each smoothly sanded basswood Min-O-Frame is complete with easel for desk or table use. Colors beautifully. A personalized gift of distinctive value when combined with a photo or snapshot.

Two sizes: No. 520—3½" dia. No. 522—5¼" dia.
1 only35c ea. 1 only60c ea.
2 to 3530c ea. 2 to 3555c ea.
36 or more28c ea. 36 or more50c ea.

Postage extra

Colorful Crafts Catalog—listing many attractive items all ready for designing and decorating. Free to teachers—others 10c.

The O-P CRAFT CO., Inc.

SANDUSKY, OHIO

EASY SHOPPING FOR TEACHERS AND CRAFTSMEN

Come to metalcrafts headquarters for supplies in planning holiday projects. Enamels and enameling outfits for making the popular new jewelry. Metals in sheets, circles, ovals and wire. Silver beads, etching outfits. New catalog free to industrial arts and jewelry teachers if requested on school stationery. Save time and money on "one source—one order" shopping by mail. Your satisfaction guaranteed.

METAL CRAFTS SUPPLY CO.
10 Thomas Street, Providence, R.I.



Grazing Horse

by Keizan

FREE PRINT EXHIBIT

Treat your school to a cultural exhibition of rare handmade color wood-block prints. Landscapes, birds, and flower compositions. No charge or obligation. Plan to show before the Holidays. Exhibits available for immediate shipment. Write for folder K giving details.

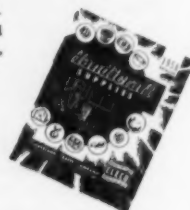
THE ROBERT LEE GALLERY, Newtown, Conn.

Want New Ideas? for Classroom Activities?

Our latest 1956 catalog of handicraft supplies will help you find many new activities that are fun, entertaining and educational.

Write for
FREE CATALOG

Contains information on Art Supplies; Metal Etching; Wooden Plates and hundreds of other things interesting to art teachers.



CLEVELAND CRAFTS

4705 Euclid Ave.
Cleveland 3, Ohio

CREATIVE EXPRESSION WITH CRAYONS

by Elise Reid Boylston
formerly, Supervisor of
Art, Elementary Schools,
Atlanta, Georgia

At your finger tips—a Source of New,
Stimulating Ideas Using Crayons

THIS BOOK HELPS YOU:

- Introduce art ideas to pupils
- Build and hold their interest

- Guide and encourage them in creative art work

A combination reference and instruction book for teachers . . . Primary through Junior High levels

Order copies today **\$3.95 ppd.**

Check these features:

- Written by a teacher of long experience in classroom teaching of art.
- Illustrations and text give you basic ideas and methods for using crayons.
- Helps you develop creative leadership . . . and your pupils, creative work in art.
- Many illustrations of crayon drawings . . . at different grade levels.
- Written to give you ideas to use in your daily classes.

19 compact chapters, over 100 illustrations
(6 in full color), 100 pages, size 7 x 10 inches.

MAIL THIS COUPON TODAY!

THE DAVIS PRESS, INC., Publishers
1510 Printers Bldg., Worcester 8, Massachusetts

Please send copies of CREATIVE EXPRESSION WITH CRAYONS at \$3.95 each.

☐ Payment enclosed ☐ Send bill payable in 30 days

Name

Address

City Zone State

just a whisper

. . . about the brand new **Craftool Polishing Machine**. It's a complete jewelry and ceramic grinding and polishing shop. Entirely eliminates polishing dust!

For the full story of its features send for free Catalog SA.



CRAFTOOLS, INC.

401 BROADWAY, NEW YORK 13, N. Y.

CERAMICS & COPPER ENAMELING

Your complete source of supply for
Kilns, Clays, Glazes, Pigments, Kits,
Brushes, Tools, Enamels, Copper
shapes, Spray equipment, Controls.

Send 25c for new

1956 MANUAL-CATALOG
fully illustrated

TEPPING STUDIO SUPPLY CO.

professional staff of long experience

3517 Riverside Dr. Dayton 5, Ohio
Dept. SA-10

GLAZING HELP

The synthetic gum **GLAZING COMPOUND**
for use with All Dry Glazes

TOUCH-O-MAGIC

Make your own Brush-on, One-fire glaze from
any dry ceramic glaze

- Hardens glazes, resists flaking or peeling
- Facilitates transportation of ware, glazes do not rub off or chip off with handling
- No odor, no spoilage—keeps indefinitely
- An effective timesaver for teachers, camp counselors and therapists

\$1.00 per pkg.

Discount on cartons (25 pkgs.)

CERAMIC ENTERPRISES

Box 88A

Wyandotte, Michigan

Larson LEATHERCRAFT

Careful grading • Guaranteed quality
Same day shipments • Complete stock



FREE!—Illustrated Catalog

WRITE TODAY! Big new book of ideas, tools and materials for leathercraft. Many items especially for SCHOOLS. Articles offered cover whole range of skills, from beginner to expert craftsman. Use one COMPLETE source for ordering all materials and tools you need. Orders shipped same day received.

Accurate grading and guaranteed quality assures consistently excellent results. Write for your free catalog.

J. C. LARSON COMPANY, INC.

820 S. Tripp Ave., Dept. 4310, Chicago 24, Ill.

Say You Saw it
in SCHOOL ARTS



Announcing the new

B & I Pottery Maker

POWER DRIVEN VARIABLE SPEED POTTER'S WHEEL



Here are professional features never before available at such a popular price. Versatile enough for the most advanced craftsman, yet simple enough for beginners' use. Precision built for smooth, long-lived performance. Compact, portable, mounts anywhere. Ideal for schools and home ceramic studios.

FEATURES NEVER BEFORE OFFERED AT SO LOW A PRICE ONLY \$57.50 DESIGNED FOR SCHOOL USE

New variable speed reducer with adjustable foot controls provides speed range from 38 to 130 r.p.m. Other features include built-in water container, attached wedging wire, reversible 9-inch throwing head with recess for molding plaster bats. Order by mail now . . . or write for complete literature.

B & I Manufacturing Co., Dept. 5A, Burlington, Wis.

METAL ENAMELING

As Easy As ABC



- A \$17.50 buys this efficient, Fine-Art Metal Enameling Kiln No. 5-E. It fires pieces as large as a 6-inch bowl.
- B Little space is needed for the compact, 7 1/8" diameter by 6 1/4" kiln. It connects to any 110-115 volt circuit.
- C Only 3 minutes or less is required to fire an enameled piece. Permanent, inexpensive enameled pieces can be made at any grade level.

Write for FREE catalog listing kilns, enamels, supplies.

AMACO PRODUCTS
Since 1919

AMERICAN ART CLAY COMPANY

DEPT. 5A INDIANAPOLIS 24, IND.

LETTERS

Honesty in Art Robert Meade, art teacher at the Cattell School, Des Moines, Iowa, writes as follows: "The greatest beauty in the teaching of art and the forming of artistic judgments is the fostering of moral judgments in our pupils. A lack of this 'right judgment' and honesty in art have been only too manifest, such as copying from other pictures, using patterns, the 'keep them busy way' when the child has time on his hands. We do easy things and then we fix them up to make them look genuine on the surface. We wonder whether this disregard for honesty is an outgrowth of man's perverse tendency to deceive, or merely a weakness to pretend carried over from childhood, or if it is evidence of our lack of appreciation of genuineness.

"The effect on one's moral judgment is obvious in such a manner of working and teaching, a willingness to accept pretense for the genuine. From our own experience we appreciate the fundamental wrongness of such tendencies, but do we realize the vicious circle created by surrounding ourselves and our pupils with false art? Are we conscious that these falsities about our students and ourselves dull the sensitiveness to truth in other matters, and we thus pass them on to the children we teach? Let us think honestly and conscientiously about this, and consider what effect it would have on the character of our children to be surrounded only by genuine art."

Just as the parent who flagrantly disregards traffic laws makes his own influence weaker when he tries to get his children to obey other laws, so does the teacher unwittingly develop dishonesty in children when she gives her sanction to any procedure which pretends that something which is false is genuine. Too many of us are very righteous and honest in one matter and have no scruples in others. Our own actions and attitudes do not escape our children, and they speak louder than words. Being creative and being honest are almost the same thing. No teacher would ever tolerate, let alone encourage, the copying of a theme, a book report, or a solution to a mathematical problem. Why do we still have teachers who have different standards in art? Integrity (a good name) is "rather to be chosen than great riches" (adoration of the uninformed).

Another Compliment A. R. Gilchrist of Los Angeles, California, writes: "Here is a one-year subscription for School Arts magazine. I'm tired paying library charges for overtime."

Let's Hear from You This column is for our readers. If you have an idea or a thought that can be better expressed in a letter than an article let's have it. Here is your place to let off steam. The editor really reads his mail and welcomes suggestions. Let us know what you like and what you don't like. We will appreciate it.

BLOCK PRINTING INKS • BLOCK PRINTING INKS • BLOCK PRINTING INKS •

NOW
you can get the
COLORS
you want —
BRILLIANT • INTENSE
OPAQUE • QUICK-DRYING
PERMANENT • INTERMISCIBLE

Talens

WATER SOLUBLE OR OIL BASE
BLOCK PRINTING INKS
10 SHADES • Fully filled studio tubes **50¢**

For information, write
TALENS & SON, INC.
UNION, NEW JERSEY



SCULPTURE

for Self-expression

CARV-IT STONE

A Natural Lavalite Stone is the answer for a low cost medium. Works easily and quickly. Excellent for Art Students of Junior High through College.

Ask your Art Supply Dealer or send \$2.95 for 10 lbs. (Approx. 5 pieces), including Instruction Sheet, prepaid. No C. O. D.'s.

COUPON

U.S. Pumice Supply Co., Inc. (\$2.95 enclosed)
6331 Hollywood Blvd.
Los Angeles 28, Calif.

Send me, postage prepaid, CARV-IT STONE, with instruction sheet.

Name _____

Street and No. _____

City _____ Zone _____ State _____

My school _____
BAZ

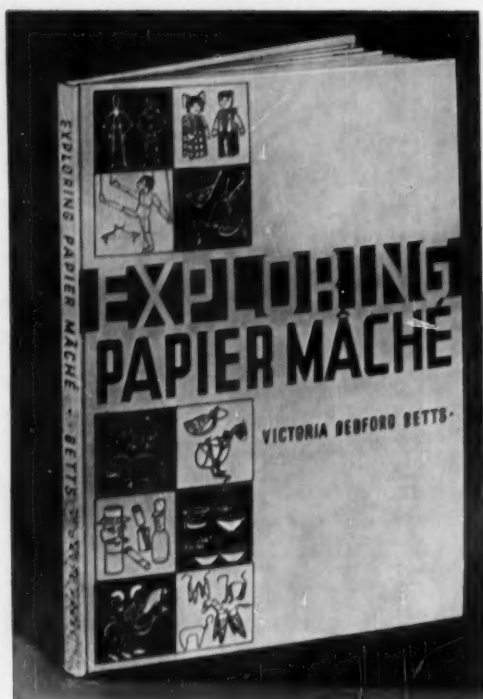
NEW BOOK

EXPLORING PAPIER-MÂCHÉ

By Victoria Bedford Betts

Art Consultant, Binney & Smith, Inc., Studio, New York City

A Book of Ideas and Methods for Teachers



In addition to giving you complete guidance for making papier-mâché forms—both hollow and solid—this book also offers many ideas and suggestions for important items like these: texture with paper, fabric, yarn, paint and materials from nature; and such details as hair, eyes, ears and trimmings.

Here is a complete list of the areas covered—a total of fifteen chapters.

| | |
|------------------------------|--------------------------|
| Introduction to Papier-Mâché | Hollow Birds and Animals |
| Materials and Equipment | Guides for Hand Puppets |
| Basic Construction | Guides for Marionettes |
| Explorations | Variety in Mask Making |
| Paper Bag Creatures | Toys and Games |
| Solid Paper People | Gifts and Display |
| Solid Birds and Animals | Surface Design and Color |
| Hollow Paper People | Sources and Resources |

Exploring Papier Mâché brings you the stimulating results of Mrs. Betts' talent, skill and experience in teaching creative art and working with a wide variety of art media.

15 CHAPTERS
Fully Illustrated—Six in Full Color

\$6.00 POSTPAID

An idea book because it's filled with creative ideas for the classroom—with papier-mâché as the medium. A methods book because it gives you the materials and techniques to use in making a host of exciting and useful things from papier-mâché. In addition, it encourages you at every turn to experiment with materials—easily available materials found in classroom and home.

With this book as your guide you'll find how easy it is to use papier-mâché to encourage creative activity in your pupils—and have fun, too. Enjoy the inspiring ideas for stimulating the imagination and developing creative leadership this book offers you. Know from firsthand experience the satisfaction of making new and different designs that sparkle with originality.

The material is presented in a way that will be especially appealing to you.

- The concise, readable text is supplemented with large photographs of finished pieces.
- There are many original sketches to help you visualize the techniques and forms.
- All material is graded, from the simplest forms for beginners to those suitable for the high school, adults and professional display people.
- The activities are classified to help you organize your program.
- The basic materials—and optional ones, too—are given at the beginning of each new activity.

The activities covered in this book offer such variety in design, form, techniques and experimentation that you'll use it throughout the year for such activities as these:

| | | |
|------------------|---------------|---------------------|
| Holiday Programs | Dances | Figure Construction |
| Plays | Wall Displays | Dimensional Design |
| Puppet Shows | Animal Forms | Party Favors |
| Posters | Models | Games and Toys |

We'll gladly send on 10 days approval

ORDER COPIES TODAY

from your dealer or direct

The DAVIS PRESS, Inc. Publishers

1510 PRINTERS BUILDING • WORCESTER 8, MASSACHUSETTS

JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

CLASSROOM ORDER AND THE ART EXPERIENCE

Failure to "keep order" while children are having art experiences is a criticism often directed at the beginning art teacher by school administrators, classroom as well as other art teachers and even janitors in the building. Many of these inexperienced teachers respond to such disapprobation with the statement, "But, of course this is an art class. How could it be different?" It is quite evident that concepts of what constitutes proper "classroom order" differ. The range is from the "perfect picture of everything and everyone in place and pin-drop quiet" to "children should recognize no restraints whatsoever." By way of clearing up such misconceptions several questions offering clues as to the kind of "order" appropriate to a classroom are discussed here. They are as follows: What is the purpose of the school? What is the child's developmental level relative to self-control and assuming responsibility? What is the nature of the art process?

The school as an extension of society endeavors to preserve and enhance these values subscribed to by that society. In our case this means that the school art education situation is one in which, among other things, we are concerned with (1) how individuals feel about and care for one another, and (2) providing situations that stimulate children to think critically and to develop discriminating values. We are interested in helping children to feel that they can honestly accept and respect themselves, and accept and respect others. We are concerned with involving them in taking responsibility for planning and developing on-going class activities, aspects of these being, time usage, space allotments, care and use of available equipment, distribution and storage of supplies and art projects, and general care of the room. Vital also is their participation in evaluations of their own and group progress toward goals which they have helped to determine.

"Classroom order" implies control, to be sure. In this discussion the control which has been referred to is a shared one, the source being not only the teacher but the children as well. Unfortunately, it is this idea of shared control which is a pitfall for the beginning teacher for she often fails to realize that self-control or inner-discipline does not appear all at once and in full bloom. It is difficult for her to realize that the child develops progressively from little or no self-control toward more self-control and that it is up to her to take him as he is and to help him in and through the art experience to develop such inner-discipline. She must understand that as a child develops a sense of and ability to assume responsibility the limits required by practical consid-

erations are extended. This is done, however, only as the child is ready for assuming ever greater accountability for his own actions. First, she will need to be satisfied with the child as he is able to undertake a small amount of shared responsibility which leads to a degree of freedom. As she works with him and as he matures he will be able to accept greater obligations and achieve and utilize more freedom.

The teacher's concept of the art process is also reflected in the kind of "classroom order" considered appropriate. If art is a way of knowing and discovering, the child must have, even at the beginning, some opportunity to select, to explore, to experiment, and to try himself out, so to speak. Above all, he must see a purpose in his own art work; it must have some real meaning for him. He should be encouraged to share his own art experience with others and to respond constructively to that of others. He must be guided, again in terms of his readiness level, to reflect upon the meanings he has incorporated in his art work and those which others have put into theirs. Thus, the arts, by their very nature, can serve to develop the inner-discipline or self-control which is the subject of this discussion.

By way of conclusion, it can be said that "classroom order" or control is very important. This is as true for art as it is for other classroom situations. But, significant to teachers in a democratic classroom is the source of that control: self-control as against imposed control. Most important to remember is that self-control is learned and that students must be helped by their art teacher to realize that freedom bears a close relationship to self-control and is something to be achieved rather than given.

Students must be helped by their art teachers to realize that freedom is synonymous with self-control and something to be earned rather than given. Note happy workers below.



DADE COUNTY SCHOOLS, FLORIDA; JEAN JOHNSON, ART SUPERVISOR



New Book

MASK MAKING

• Creative Methods and Techniques

- By **MATTHEW BARANSKI**, Art Teacher, Buffalo, N. Y. Public Schools
- Teaching or learning—making masks is easier—has
- more incentive—with this idea-filled book to help you

With its many illustrations and readable text, this book gives a host of ideas to help you in designing and making original, colorful, and useful masks for all occasions—from a variety of media. Only a few simple tools and inexpensive and easily acquired materials are needed.

Check These Features

- Fully illustrated with drawings of processes and photographs of finished pieces.
- Only a few simple tools and easily acquired materials needed.
- Gives ideas and processes to help you design and make original, colorful and useful masks.
- Material is presented to encourage you to make your own truly original designs.

Fully illustrated with drawings of processes and photographs of finished pieces. Sound creative art approach. 10 Chapters—112 Pages—\$5.50 Postpaid.

NEW IDEAS FOR:

- Teaching three-dimensional design.
- Plays, masquerades, dances, assemblies, holiday programs, puppet shows, wall decorations.
- Correlating artwork with other subjects.

Use the ideas this book brings you to spark action and incentive and give a lift to your program with the thrill of satisfying, creative results.

We'll gladly send on 10 days approval

ORDER COPIES TODAY

From your dealer or direct

THE DAVIS PRESS, INC., Publishers
1510 PRINTERS BUILDING, WORCESTER 8, MASSACHUSETTS

A Foundation for ART EDUCATION

by **MANUEL BARKAN**
The Ohio State University

OF PARTICULAR INTEREST to practicing art teachers, and teachers in training. Centering on creative experience and the education of children, this book lays a groundwork for exploring the basic problems of teaching art.

Relating these teaching problems to concepts of human behavior in psychology, sociology, anthropology, cultural history, and philosophy, the author interprets his findings in terms of practical elementary and secondary school art education. The book provides a new approach to the whole of art education and its role in the further development of American culture.

Coverage includes: art education today—attitudes toward the arts in our culture—the arts in a changing educational program—etc. \$4

THE RONALD PRESS COMPANY
15 East 26th Street, New York 10

CERAMIC GLAZING TECHNIQUES MADE EASY

Use the ideas these books bring you to make your glazing easier and sparkle with originality

ART GLAZING TECHNIQUES

(50 pages, plastic binding) Price \$3.00

- Ten complete glazing methods and techniques—fully explained in progressive steps.
- Tells how to fettle, prepare dry glazes, combine glazes, use decorative frits and other materials for exciting effects.
- Large photographs of finished pieces and progressive illustrations of techniques.
- Material presented to help inexperienced teacher and pupil.
- Written for classroom use, this book gives basic information on preparatory processes as well as glazing.

TEACHERS' GUIDEBOOK

(28 pages, staple binding) Price \$2.00

Gives basic planning ideas for each glazing technique. Offers complete correlation with companion book—ART GLAZING TECHNIQUES.

Order copies today—for your Fall program

CERAMIC ENTERPRISES

322 Riverbank Wyandotte, Mich.

ART FROM SCRAP

16mm color film, 6 min., sale \$55.00. This unique film suggests a variety of ideas to children for creating things out of odds and ends.



Rent or borrow from your nearest film library
Purchase from
INTERNATIONAL FILM BUREAU INC.
57 E. Jackson Blvd. • Chicago 4, Illinois

ART FILMS

Dr. Thomas Larkin, who reviews art films for our readers, is coordinator for the art education area at University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

After an exciting summer teaching at the National Music Camp, which is developing a program in art to equal the one in music, I find that my film consumption has been remarkably low but quite interesting. The Gate of Hell, an exceptionally fine movie of feudal Japan has the most sensitive color I have seen. This film presents Japanese architecture, costumes, and scenery, combined with exciting court intrigue and war history, providing an insight into Japanese art and history.

A comprehensive nature study program at the National Music Camp has enabled me to see most of the Disney nature films again. On second, and sometimes third viewing, I found them just as exciting as ever. Observing the excitement of our younger campers reinforces my belief that these films are fine source material for art classes. They are all on 16 mm. and available for distribution.

Readers who are not familiar with the book, *Films on Art*, published by the American Federation of Arts, would do well to keep in touch with this publication which is to be published about every two years. The Spaeth Foundation has underwritten the expense of this project which could not be self-sustaining because of limited demand. About five hundred art films are cataloged and briefly evaluated in the first edition edited by William Chapman in 1952. Several helpful articles are also included. One of these, by Dr. Charles D. Gaitskell, is on the use of art films in general education.

Because art films are constantly being produced it is difficult for an editor to keep a publication of this sort up to date. However, the book would be very valuable, particularly if the user will keep in touch with current production. Address is 1083 Fifth Avenue, New York 28, N. Y.

Jack Bookbinder is special assistant to the director of fine and industrial arts, schools of Philadelphia, Pennsylvania.

Painting, Compton's Pictured Encyclopedia, edited by Edwin Ziegfeld, F. E. Compton and Company, Chicago, 1955, not sold separately. It happens often enough to be somewhat disconcerting, sometimes even embarrassing. Fired with the enthusiasm which our teaching creates in them, students will ask us to name a book where the story of painting is told simply and compactly and where normal intelligence and honest interest can be rewarded with the pleasure of fruitful study. Such students invariably seem surprised to see us hesitate, as we must. And yet, it is difficult indeed to name one source to which students, or teachers and parents, can turn with assurance. The problem is made even more difficult in that the story of painting is meaningless without adequate illustrations and these, where they exist, are rarely of good quality or in sufficient quantity. Moreover, the choice of illustrations seems too often to be conditioned by what is readily available rather than by what is truly appropriate.

Art educators who share these feelings will find pleasure and comfort in learning that they can enjoy and recommend with confidence Dr. Edwin Ziegfeld's account of "Painting" in the 1955 edition of Compton's Encyclopedia. Within the scope of no more than 46 pages, Dr. Ziegfeld manages to encompass the pageant of painting from prehistoric cave dwellers in France and Spain to the Europeans, Latin Americans and Americans who dwell among us today. Far from presenting a traditionally treated history of art, Dr. Ziegfeld and the editors have done something unique and appealing. Instead of leading the reader to the distant and somewhat dismal dawn of painting, they greet him with the brilliance of high noon, for the first page is filled with the gay color and engaging charm of Renoir's "Two Little Circus Girls." The analysis that follows, the comparison of Renoir's efforts to those of other painters, the discussion on subject matter in art, the illuminating statement on "Why Artists Paint" and the discussion of "Four Modern Paintings" all precede the historical section, thus providing the reader with a broad and objective basis for judging and enjoying what follows.

A welcome and refreshing change of emphasis comes about with the deserved attention given to the Orient, to the contemporaries and especially to Americans. The historical account is centered around the tastefully selected illustrations, thus affording objective verification for the written statement. Of the 76 illustrations, 67 are in full color and of extraordinary quality. Incidentally, no reproduction is cut, trimmed or cheated in the interest of economy of space. As for the "Mona Lisa," it is good to see her here as she appears in

new teaching aids

the Louvre, unabbreviated at the edges and undoctored in color. One reads Dr. Ziegfeld's contribution to art history and appreciation with an awareness of the difficulties involved in placing so much in so little space. Yet it is the successful solution of this very problem that causes one to regard with high esteem the ability of the author and the ingenuity of the editors.—Jack Bookbinder

Art for Children, Childcraft Volume 10, edited by Jane Cooper Bland, Field Enterprises, Chicago, 1954, not sold separately. When the publishers of Childcraft added a volume on Art for Children they selected a well-known creative art teacher, Jane Cooper Bland, to edit the book. She knew children, understood their interests, could speak their language, and had a wide knowledge of both art education and the art world from which she could draw illustrative material. The result is a delightful publication, handsome in appearance, appealing in its contents, and a distinguished contribution to art and education. Directed to the child in words and pictures which he can understand and enjoy, the text and illustrations stimulate his thinking and motivate his own art production. The illustrations are carefully selected so that they tell the story of the wonderland of art and at the same time make a direct appeal to the child through both subject and medium. Both historical and contemporary examples of art are included and they are woven together with examples of children's art in such a way that the reader has a feeling of the fundamental unity of it all. The 203 illustrations include 78 in full color. Foreword is by Victor D'Amico.

Through the book the emphasis is on doing and thinking about art instead of merely looking on. Lines are not drawn between countries and time, nor are they drawn between the work of children and adult artists. Children are not burdened with historical and irrelevant material but approach each illustration through simple questions and statements which will help clarify his feelings about what he sees. Starting with a pictorial suggestion of things children can make, model, paint, or draw, using his own ideas and based on his own interests, the child is led in an easy and natural manner to the work of artists selected from various times and places. He never leaves the child's world, because examples of child art are used throughout, and often adjoining work of adults. In addition to a broad view of both two- and three-dimensional art there is survey of materials that both children and adults use in their art. Unfortunately, the book cannot be bought separately. The fifteen-volume set sells for \$79.50.—D. K. W.

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Est. 1876. Professional training with diploma course in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing. Commercial Arts, Ceramics. Teacher Training Course. 14 Traveling Scholarships available. Unlimited contact with Museum collection through study and lectures. Catalog on request.

EVENING SCHOOL certificate course in Graphic Arts, Sculpture, Ceramics, Painting. Special courses in Calligraphy, Lettering, Interior, TV, and Plastic Design.

RUSSELL T. SMITH, Head of School
930 The Fenway Boston, Mass.

BOSTON UNIVERSITY

SCHOOL OF FINE AND APPLIED ARTS

Courses leading to the degree of Bachelor of Fine Arts, combining professional training in art with a strong liberal arts background. Major programs in fashion illustration, advertising design, painting, art teacher training, interior design, and illustration.

For catalog write
Director of Admissions
705 Commonwealth Ave., Boston 15, Mass.

EVERYTHING YOU NEED



to get **BETTER RESULTS**
and **GREATER SATISFACTION**
teaching Arts and Crafts

Hammett's illustrated catalog lists and prices all the tools and supplies needed for making hundreds of useful and attractive articles in metal, wood, leather, pottery, reed, etc. Includes bookbinding, block printing, basketry, toy-making, looms and weaving.

J. L. HAMMETT CO.
264 Main St. Cambridge, Mass.

SEND FOR YOUR FREE CATALOG TODAY!

TEACHERS! Send for our FREE CATALOGS

We carry a complete line of ceramic and enameling tools and supplies—each tested in our own classrooms. Prices special kits (below) include postage and are lower when ordered in quantity.

A COMPLETE LINE OF STAINLESS STEEL TRIVETS! Resist warping and oxidation. Designed exclusively for, and available **ONLY** from Potter's Wheel. Several sizes each.



ENAMELING KIT. Everything but the kiln. Copper shapes—tools—glazes—instructions. Designed to get you going for only \$6.50 ppd.



TILE PAINTING KIT. Contains tiles, patterns, underglazes, brushes and instructions. \$5.50 ppd.



FREE CATALOG ON ALL SUPPLIES!

the potter's wheel, inc.
11447 Euclid Avenue, Dept. 27, Cleveland 6, Ohio

FREE! LEATHERCRAFT CATALOG

Check full of inexpensive leathercraft supplies for beginners and advanced craftsmen. Perfect for class or individual leathercraft. Write to

TANDY LEATHER CO. Box 397T3 Tulsa, Okla.

ADVERTISERS

OCTOBER 1955

| | |
|---------------------------------|-----------------|
| American Art Clay Company | 45 |
| American Crayon Company | Cover IV |
| American Pencil Company | 43 |
| B & I Manufacturing Co. | 45 |
| John J. Barry Co. | 80 |
| Bergen Arts & Crafts | 80 |
| Binney & Smith, Inc. | Cover II, 3, 36 |
| Boston Museum School | 80 |
| Boston University | 80 |
| Milton Bradley Company | 37 |
| Ceramic Enterprises | 44, 48 |
| Cleveland Crafts | 44 |
| The Copper Shop | 40 |
| The Craftint Manufacturing Co. | Cover III |
| Crafttools, Inc. | 44 |
| Cushman & Denison Mfg. Co. | 41 |
| DeKote, Inc. | 39 |
| B. F. Drakenfeld & Co., Inc. | 41 |
| Dwinell Art & Craft Supply Co. | 80 |
| Eagle Pencil Company | 4 |
| Eastern Handicraft Supply Co. | 80 |
| Esterbrook Pen Company | 36 |
| Favor, Ruhl & Co., Inc. | 80 |
| Flouquil | 40 |
| M. Grumbacher, Inc. | 41 |
| J. L. Hammett Co. | 80 |
| C. Howard Hunt Pen Company | 38, 43 |
| International Film Bureau, Inc. | 48 |
| The Jewelry Craftsman Co. | 38 |
| J. C. Larson Company, Inc. | 44 |
| Robert Lee Gallery | 44 |
| Lewis Artist Supply Co. | 80 |
| Metal Crafts Supply Co. | 44 |
| Montrose Products | 43 |
| The O.P. Craft Co., Inc. | 44 |
| Pemco Corporation | 39 |
| Plasticast Company | 44 |
| The Potter's Wheel, Inc. | 80 |
| The Ronald Press Company | 48 |
| Sax Bros., Inc. | 80 |
| Talens & Son, Inc. | 48 |
| Tandy Leather Co. | 80 |
| Tepping Studio Supply Co. | 44 |
| Thayer & Chandler | 80 |
| Union Rubber & Asbestos Co. | 40 |
| U. S. Pencil Supply Co. | 48 |
| F. Weber Co. | 42 |
| Weber Costello Company | 41 |
| Xacto, Inc. | 38 |



SERAMO

MODELING
CLAY

Bakes in an Ordinary Oven

YOUR ART CLASS can mold or model dishes, ash trays, vases, statuettes, figurines. Seramo bakes to a hard chip-resistant, crack-free pottery at just 250°. Used in hundreds of classrooms.

Write for free **HANDBOOK**
"Seramo Modeling Clay."

FAVOR, RUHL & CO., INC.
425 S. Wabash Ave. • Chicago 5, Illinois



What's Your Interest?

ALL-CRAFTS "SUPER-MART"
CATALOG - 60 Big Pages!

Prompt service on every craft need. Leathercraft, Metalcrafts, Enameling, Woodware, Ceramics, Art Supplies, many others. Since 1910. Write for free catalog today. Dept. SA-10.

SAX BROS., Inc. 1111 N. 3rd St., Milwaukee 3, Wis



Select Your Own
PRECIOUS STONES

Inspiring collection sent on 30 day approval. Pay only for what you keep. Expertly cut and polished Amethyst, Topaz, Jade, etc. For rings, bracelets, pendants, earrings. **WRITE TODAY! 50¢ and UP**

JOHN J. BARRY CO. Dept. A 447 Book Bldg.
DETROIT 26, MICH.
IMPORTERS OF PRECIOUS STONES

HEADQUARTERS FOR YOUR ART AND CRAFTS SUPPLIES



Write today for new catalog giving ideas for classroom artcraft activities, FREE to teachers. Complete stock of art and crafts supplies. Over 25 years of dependable service to schools.

DWINELL ART & CRAFT SUPPLY
Dept. SA-105 School Art Dept. Wheeling, W. Va.

COPPER ENAMELING

The latest, the greatest hobby activity you've ever seen. Easy to make enameled jewelry to wear and to give. Complete line of Kits, Kilns, shapes, enamels, and jewelry findings at lowest prices anywhere. Fast delivery from tremendous stock; postpaid direct to you. Write for FREE Illustrated List No. 8105 today!

EASTERN HANDICRAFT SUPPLY CO., INC.

151 Spring Street New York 12, N.Y.

COPPER AND CERAMIC JEWELRY
America's Largest Selection of Shapes, Enamels, Jewelry Findings, Kilns and Ceramic Press Molds.
SEND TODAY FOR FREE CATALOG Dept. SA

BERGEN ARTS & CRAFTS
128 MAIN STREET - HACKENSACK, N. J.



FREE
TO
INSTRUCTORS
144-Page
CATALOG

LEWIS
ARTIST SUPPLY CO.
4408 WOODWARD AVE
DETROIT 12, MICH.



UNITED COMMUNITY CAMPAIGNS

ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

When, if ever, would you discuss with children color, line or other technicalities? Georgia

When you read material recently published about art education you feel the teacher's growing concern for helping the child to develop his own art vocabulary. This is a natural continuing need of all children. As the child matures his interests are most likely to become more numerous. As interests increase some grow in intensity and may become more compelling. The child seeks words so that he can share his interests and information with others, his peers and the adults who are of greatest emotional significance to him. Here then is your challenge of child need. The meeting of this need we can hardly leave to chance. How old is the child before he becomes aware of color? Perhaps children may paint in nursery school and kindergarten even into their second year in school for just the sheer pleasure of manipulating a brush. How can a child become aware of or sensitive to color unless an adult guides him? When do you see evidence in your pupils of an interest in color or line? As a six-year-old talks with you, about his painting isn't it usual for you to comment on his choice of colors, or the beautiful new color he has made, or the exciting manner in which he has placed or grouped his colors? As you evaluate the children's paintings with them you might plan several ways you could speak about color.

Just as in your program of reading readiness you plan each phase carefully and move forward steadily and securely so in your teaching about line and color must you plan and move. You will want to plan with classroom teachers for other procedures. A very important part of this teaching is that of helping the child to recognize that he is being taught, that he has learned. Then you provide opportunity for him to use his knowledge and skill. Equal in importance is the building of the parents' understanding that you are teaching and that the child is learning. Of course, you will guard against having any technique overshadowing the child's need for self-expression. Let's approach our problem from the firm ground of our desire to help the child to say well what he wants to say. Nowhere in the elementary school are we having the pupils copy down or memorize principles or practice a technique merely to perfect a skill. When you know your group well you use their words to talk with them about a quiet line, a calm line, an exciting line. You will judge how much discussion is advisable to help the child gain an understanding of texture and the near and the far-away. You will remember, won't you, that you didn't learn all that you know about art in one easy lesson.

questions you ask

Will you give some suggestions for ways in which a principal can help in the art program? Michigan

You are wise to realize that with an understanding cooperative person as principal the children can derive much more from their art experiences. You probably plan with your teachers for supplies, their purchase, storage and use. You too can be an interested participant in art workshops. As you visit classrooms you can comment favorably on pupils' art work. Teachers and children would be pleased to meet in committees to arrange with you for attractive displays of their art in corridor, cafeteria and your office. You and your art teacher might arrange for frames for children's paintings and a loan system to share these in such places as libraries, stores, dentist and physician's offices. You can see that your teachers have capable assistance from a well trained art teacher so that you will keep patterns from your pupils as you would poison. You can help teachers to keep free from pressure groups with their endless requests for poster contests and free child labor. You will need to plan with all concerned for the kinds of community art services that will protect and enhance the child's right to be taught. You can seek further understanding of the value of art education through direct study of children and their work, as well as through the use of books and magazines about art. You can help parents to understand and appreciate how children may need many and various educational opportunities in art.

How much should a primary teacher do in teaching recognition and appreciation of famous pictures? West Virginia

In the old manner of having the children memorize dates of birth and death of the painter and to listen to the teacher's comments and parrot them back, your answer is, Nothing. Why not have a few carefully made reproductions of pictures which are of keen interest to the children. Keep it at their eye level for several weeks. You set the stage and let the child learn. Several good books have been published to guide teachers in this important job. You will find the article on Painting prepared by Comptons, 1955, generous with color use and helpful with suggestions. (Editor's Note: The excellent section on painting in Compton's encyclopedia was prepared by Dr. Edwin Ziegfeld. You must also not fail to see the new Childcraft volume on Art for Children, edited by Jane Cooper Bland. Both of these prominent art educators have performed a great service in making art interesting and dynamic. See the reviews of both encyclopedias in this issue. Don't overlook the book, Famous Paintings, by Alice Elizabeth Chase, Platt & Munk, 1951.

Jimmy Just Won't Conform

EDITORIAL

I have got to get this story off my chest before Jimmy is old enough to be embarrassed by what his dad says about him. So far his interest in School Arts is confined mainly to the cover, where he is my most sincere and severest critic, but if he should ever read this editorial in his later years he will know that his dad loved him and there was nothing personal in what I had to say. When Jimmy was in four-year kindergarten it was my lot about once each week to call for him at the end of school. Almost invariably his teacher would meet me at the door, and with a look that was half frustration and half accusation she would say to me, "Jimmy just won't conform." Now, Jimmy wasn't a bad kid. He didn't carve his initials on the furniture, or spit out of the window (which his dad did once and got heck for it) but he didn't always have a mind to join in with the rest of the children when they were playing "Ring Around Rosie" or cutting out paper fruit bowls which the teacher had traced for each child in heavy crayon. He much preferred to sit on the top of a climbing apparatus they had in the room and look down disdainfully at those conformists below.

Of course there were some valid reasons for his attitude, which his teacher didn't understand. Or maybe she did and that is why she looked at me that way. At the age of four he had been using scissors (with sharp points) for some time and he could maneuver those shears around tiny magazine pictures of his choice that were no more than a half-inch long. He already owned his own set of carpenter tools (scaled to his own size and made of good steel instead of the cast-iron dime-store variety) and the tools at school were frustrating to him. He had been painting, drawing, modeling, and constructing his own creations for years, and it was a little late in the game for him to be coloring in or cutting out Dolly Dimple people that someone else had traced for him. Once his older brother, Kenny (in first grade), of his own volition stopped by to explain to Jimmy's teacher that our family didn't believe in tracing and copying pictures. You can see that his dad was a real devil and Jimmy's teacher had a problem on her hands.

Jimmy told some pretty wild stories, mostly about his dad, and his teacher thought he was a little liar. What she didn't know was the stories were true, or mostly so as far as he knew. This came to a head when, after several weeks during which his teacher tried to get his dad to give her some ideas for valentines, Jimmy brought in some valentines and insisted that he had made them. She thought he was lying "as usual," for certainly a four-year-old couldn't do work like this, and it must have been his dad that made them. When

she couldn't break his story she sought the advice of others on what you do when a four-year-old insists on telling lies. What she didn't know was that Jimmy really did make the valentines, after a little sales talk from his dad who thought that would be a far better way to give valentine ideas to his teacher. You can see that Jimmy and his teacher just got off on the wrong foot with each other. And I'm going to have to take Jimmy's side, for I can see why many of the things they did in school seemed like "kid stuff" to him.

The Jimmy of eight years ago is no more. He is now Jim, and too soon will be known as James. But there are hundreds of thousands of Jimmys starting to school this fall. They won't all have dads quite as onery as my Jim's, but you can bet your bottom dollar that there will be a great many non-conformists among them. Every child is born a non-conformist, and immediately the adult world starts in to make a conformist of him. Decisions are made for him, even before he is born. Early love taps turn into angry swats as the parent seeks to mold the child in his own image. When he starts to school he is pressed into another mold, the teacher's mold, and this will be different in many ways from the parent's mold. Always there is the pressure to conform to some plan or concept that someone else figured out for him. Parents, teachers, principals, and society all have plans for Jimmy. Poor kid, somebody has to take his part. We cannot deny that in the areas of safety, sanitation, communication, and morals that the adult world has a legitimate interest in how Jimmy performs. But isn't there a wide area in which we should allow him to develop his own personality? For children are people, not pets, not toys, not possessions. Each child is a unique person, with the same right to live in his real or imagined world of the moment as we adults have to live in ours.

When Jimmy's teacher would say to me, "Jimmy just won't conform," my answer always was, "I sure hope he never does." The world needs non-conformists. Without them we will stand still. When we parents and teachers feel impelled to require our Jimmys to conform to our plans of the day, let's be very sure it is best for Jimmy to do so. Let's make certain that our attitude is not determined by our own convenience or how late we stayed up the night before. And let's be sure that we, ourselves, are not merely trying to conform to a rigid plan another conformist has made.

D. Kenneth Winebrenner

you WIN...
when you BEGIN
with CRAFTINT-DEVOE

"the perfect START to good ART"

- "Scrink" Screen Process Inks
- Flat and Gloss Screen Process Colors
- Bulletin Colors
- Shading Mediums
- Brushes
- Hobby and Crafts Items
- Drawing Inks

- Show Card Colors
- Artists' Oil Colors
- Artists' Water Colors
- Strathmore Papers and Pads
- Craftint Papers and Pads
- Artists' Specialties and Staples
- School Art Supplies

Rely on a dependable
SINGLE SOURCE
for the most
wanted artists' materials
in the world.

Craftint

THE CRAFTINT MANUFACTURING COMPANY

NEW YORK • CLEVELAND • CHICAGO

Main Office: 1615 Collamer Avenue, Cleveland 10, Ohio



"It was no accident
that American Crayon Company's
crayons were chosen
for The Coloring Toy.
Crayonex colors are beautiful
and their quality
is the highest."

CHARLES EAMES



THE AMERICAN CRAYON COMPANY SANDUSKY, OHIO NEW YORK DALLAS LOS ANGELES SAN FRANCISCO

